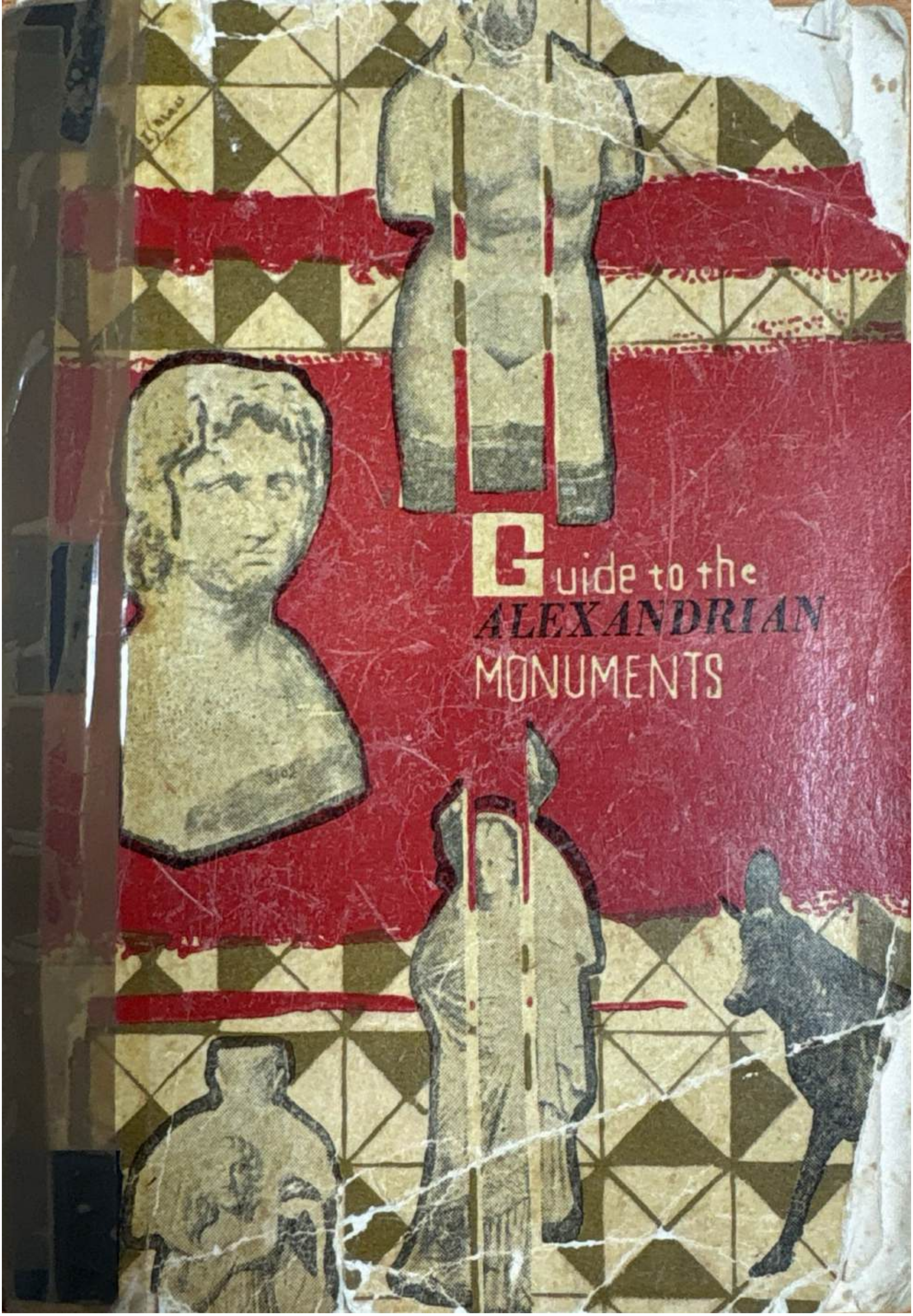

Guide to the ALEXANDRIAN MONUMENTS

ALEXANDRIA

An Archaeological Guide to the City and the Graeco-Roman Museum

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Page

CHAPTER FOUR:-

The Temples. 50-56
The Temple of Serapis 50
The Caesarium. 54
Ras-El Soda Temple. 55

CHAPTER FIVE:-

Recent Araeological Discoveries 57-61
The Excavations of Kom-El-Dikka. 57

PART TWO

THE GRAECO-ROMAN MUSEUM 65-199

LIST OF FIGURES

Figure facing page:

1 Map of Ancient Alexandria 8

2 Reconstruction of Pharos 20

3 Tomb 1, Moustapha Kamel 36

4 Tomb2, Moustapha Kamel. 36

5 Tombs of Chatby. 37

6 Tomb 1, Anfouchy. 38

7 Tomb 2, Anfouchy. 40

8 Kom-El-Chuqafa. 42

9 The Serapeum. 50

10 Pompey's Pillar. 52

11 The theatre of Kom-El-Dikka. 58

12 The Graeco-Roman Museum. 66

13 Apis. 72

14 Funerary stele 72

15 Funerary slab. 74

16 Mummy from the Roman period. 82

17 Bes 102

18 Funerary Stele. 108

19 Head of Julius Caesar. 114

20 Serapis. 116

21 Goddess of the Nile. 118

Figure facing page:
22 Marcus Aurelius 118
23 Head of Hadrian. 120
24 Head of a Queen. 120
25 Loculus slab. 124
26 Wall-painting with a water-wheel. 126
27 Bust of Demeter Selene. 128
28 Lid of a sarcophagus. 130
29 Composite God. 134
30 Arm with a ball. 136
31 Head of a woman. 140
32 Head of a woman. 142
33 Head of a woman. 146
34 Head of Alexander the Great. 148
35 Bust of Ptolemy III. 150
36 Mosaic. 154
37 Seated Emperor. 156
38 Sarcophagus. 156
39 Mosaic. 158
40 Situla. 164
41 Hercules & the lion. 168
42 Tanagra statuette. 170
43 Tanagra statuette 172

Figure facing page:
44 Crouching negro. 174
45 Cupid sleeping. 178
46 Blind musician. 180
47 Silver torso of Aphrodite. 182
48 Silver cup. 184
49 Osiris Canopus. 190
50 Isis. 190
51 Harpocrates. 192
52 Hermanoubis. 192
53 Basket capital. 194
54 St. Menas flask. 196
55 St. Menas. 196
56 The good shepherd 198
57 Coptic textiles. 200

PART ONE

THE CITY OF ALEXANDRIA

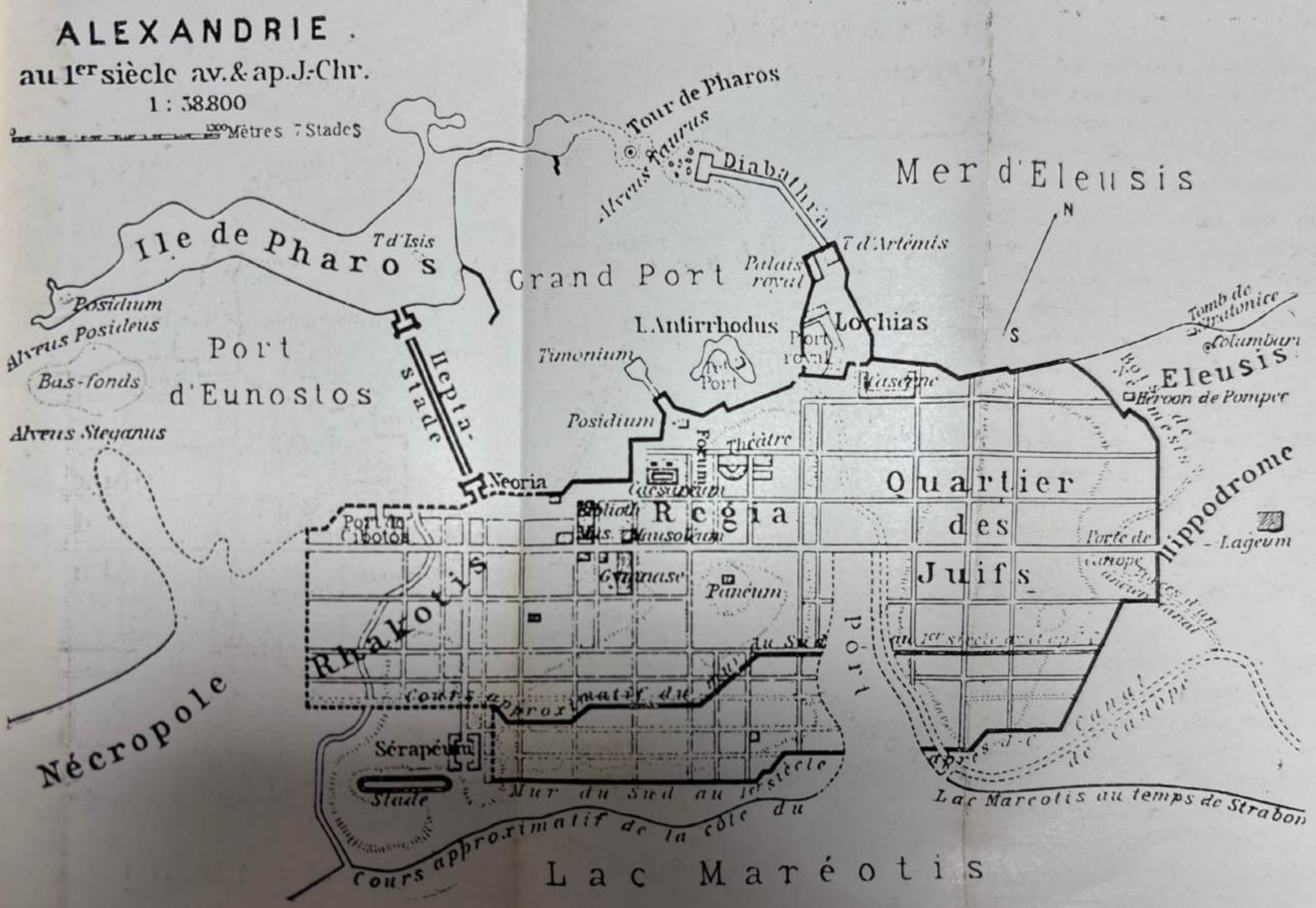
ALEXANDRIA

After the death of Alexander the Great in 323 B.C. his empire was divided among his generals. Ptolemy declared himself king of Egypt and founded the Ptolemaic dynasty which ruled the country for nearly three centuries (323-30 B.C.) After the defeat of Cleopatra VII, the last queen of the dynasty, at the battle of Actium in 30 B.C., by the Romans under Octavian, Egypt became a province of the Roman Empire. The Roman rule lasted till the middle of the seventh century when the Arabs under the leadership of Amr Ibn-el-As conquered the country.

During this period, which we may call the Greco-Roman period, Alexandria was the capital of Egypt and reached the height of its importance west have been found. The street was about 30 metres wide (one hundred feet) and was paved with square black or greyish blocks of stone about 20 centimetres thick and from 30 to 50 centimetres long. (Fig. 1).

The city was divided into districts. Philo the Alexandrian historian of the first century (30 B.C to 45 A.D.) said that there were five districts named after the first five letters of the Greek alphabet. Unfortunately we know very little about these districts. We know that the Jews of the city lived in the Delta (△) district. The royal district occupied nearly one third of the whole area of the city and looked on the eastern harbour. It contained royal buildings, many palaces and gardens, the famous Museum with its library and the royal cemetery. The Egyptians lived in Rhakotis to the west of the city.

There were laws to organise the erection of buildings in the city. Drinking water was supplied by a canal starting from the western or Canopic branch of the Nile at Shedia, about 27 kilometres to the south of Alexandria, and then stored in undergound cisterns. Many of these


ALEXANDRIE.
au 1er siècle av. & ap. J.-Chr.
1 : 38800
0
1200 Mètres 7 Stades
Tour de Pharos
Alveus Taurus
Diabathra
Mer d'Eleusis
N
S
Ile de Pharos
T d'Isis
Posidium
Alveus Posideus
Bas-fonds
Alveus Steganus
Port d'Eunostos
Hepta-stade
Grand Port
T d'Artémis
Palais royal
Lochias
I. Antirrhodus
Port royal
Timonium
Posidium
Théâtre
Forum
Caesareum
Biblioth
Mus.
Mausoleum
Gymnase
Paneum
Neoria
Port du Cibotos
Regia
Rhakotis
Quartier des Juifs
Tomb de Stratonice
Columbari
Eleusis
Bois de Némésis
Heroon de Pompée
Hippodrome
Lageum
Porte de Canope
Port
Cours approximatif du Mur du Sud au Ier siècle ap. J.-C.
Mur du Sud au Ier siècle
Sérapéum
Stade
Nécropole
Canal de Canope
Lac Maréotis au temps de Strabon
Cours approximatif de la côte du
Lac Maréotis

(Fig. 1) Map of Ancient Alexandria

cisterns remained till modern time and a good example can be seen in El-Shahid Salah Moustapha Street (ex-Sultan Hussein), right in the middle of the garden.

Alexandria was from the beginning a cosmopolitan city and had a mixed population; beside the native Egyptians there were considerable numbers of Greeks, Syrians, Libyans, Ethiopians, Persians and others. They formed communities which tended to stay close together. We know, for example, that the Greeks lived close to the royal district.

We can roughly divide the inhabitants of the city into three groups. The Greeks, part of whom, forming the ruling class, enjoyed the right of citizenship, and several privileges: they were exempt from taxes and enforced labour. Beside this aristocratic class of Greeks, there were the poor Greeks who were continually emigrating to Alexandria, and did not enjoy any right or privilege. The Jews formed a large community in the city which had a special assembly of its own and enjoyed other privileges. The Egyptians, who worked as artisans farmers, and day-labourers, did not enjoy the full rights of citizenship.

This division of the population continued in the Roman period. The right of citizenship was inherited, but inheritance was not enough by itself and a person had to join the gymnasium, the cultural centre of the city, and only when he had graduated, could he become a full citizen. In Roman times the emperor had also the right to grant the Alexandrian citizenship, even if the person was not of Alexandrian parents. The Alexandrian citizen, in the Roman period, did not lose any of his previous privileges, on the contrary, in order to become a Roman citizen, Alexandrian citizenship was the preliminary step.

Alexandria, it seems, had an assembly in the Ptolemaïc period whose members were chosen from men of certain age, wealth and rank. When Egypt became part of the Roman Empire, Augustus abolished it and the city remained without an assembly till the visit of Septimius Severus to Egypt about 200 A.D. As a result of this visit, senates were established in

Alexandria and in the capitals of the nomes. Members of these assemblies were chosen from among the rich people who could afford it.

In the Ptolemaic period there were different kinds of courts for foreigners, for natives and courts in cases when the litigatants were of different nationalities. There was also a sort of itinerary court which had its seat in Alexandria and used to go on circuit annually; the normal dates and places for its meetings were apparently about midsummer in Alexandria, January in Pelusium and early spring at Memphis and other big cities of Egypt. This judicial system seems to have been greatly changed in the Roman period. Most of the above mentioned disappeared and local courts took their place and responsibilities.

A HISTORICAL OUTLINE:

The foundation of Alexandria, as already mentioned, was not completed till the time of Ptolemy II, during whose reign, and the reign of his successor, the city greatly flourished. They built a great number of temples, public edifices, and monuments, and they drew to Alexandria the best artists of the period to beautify the city.

After the death of Ptolemy III. Euergetes, the dynasty declined. The weakness of the rulers and their family quarrels encouraged Rome to intervene in the affairs of Egypt.

The last queen of the Ptolemies, the famous Cleopatra, came to the throne at the age of seventeen while her brother and husband Ptolemy XIV was only ten, she had a younger brother, eight years old, and a sister of fifteen. When the Roman general Pompey, who was the guardian of these four children was defeated by Caesar, he fled towards Egypt but he was murdered before reaching the country.

With the arrival of Caesar, Cleopatra managed to exercise a great influence on him. She took him on a trip up the Nile to show him the antiquities. She bore Caesar a child who was called Caesarion or little Caesar.

After the death of Caesar, Cleopatra watched the duel between Mark Antony and Caesar's assassins. When Antony won, she went to meet him, and again won him to her side, but he did not live long and the love story ended with the naval battle of Actium in 30 B.C. where both Antony and Cleopatra were defeated by Octavian.

As a result of this battle, Egypt ceased to be an independant country and became a Roman province. It had a special position in the Empire and was considered as a private property of the emperor, who ruled the country through a prefect. The prefect of Egypt had his residence in Alexandria which lost its importance as capital and became the second city in the Empire.

Many of the Roman emperors were interested in Alexandria and some of them visited it. To commemorate his visit Octavian (Augustus) founded a new town to the east of Alexandria which was called Nicopolis or the city of Victory (now Ramleh).

During the reign of Trajan (98--117 A.D.) fighting broke out between the Greeks and the Jews, the two important elements of the population of Alexandria. The damage done in the city must have been great. Hadrian (117—138 A.D.) on his visit to the city restored, among other things, the temple of Serapis which had been destroyed during the troubles. It seems that the Emperor was interested in the cult of Serapis for he issued coins with the representation of the God, and in the ruins of the Serapeum of Alexandria was found the beautiful statue of Serapis in the form of the Apis bull which carries the name of Hadrian (in Room 6 of the Museum) He was also interested in the Museum and its activities; during his visit to the Museum he is said to have held discussions with the philosophers there.

Antoninus Pius (138—161 A.D.) also visited Alexandria and built a hippodrome and the two gates at both ends of the Canopic street, the gate to the east known as the Sun Gate and the one to the west called the Moon Gate.

Caracalla (211—217 A.D.) visited Alexandria with his father Septimius Severus about 200 A.D., and visited it once more fiteen years later. The inhabitants of the city made fun of his strange deeds and he became so furious that he let his troops sack the city and murder a great number of the people in a massacre which is said to have lasted several days.

During the reign of Aurelian (270 A.D.) Alexandria revolted again. He marched against the city, drove the rebels into the Bruchium (or royal district) where he besieged them and forced them to surrender. The Bruchium and the walls of the city were destroyed during the struggle.

In the time of Diocletian (284—305 A.D.) disturbances broke out in Alexandria. The emperor was obliged to come to Egypt in person to put down the revolt; he besieged the city for eight months, and finally took it by force.

CHRISTIANITY:

According to tradition, Christianity was introduced into Alexandria by St. Mark, who, in the middle of the first century came to Alexandria to preach the new religion. His first recruit was a shoe-maker called Anniamus. St. Mark had healed his hand which he had wounded while working. About 62 A.D. St. Mark was martyred and buried probably in the same site where stands now St. Mark's Cathedral.

We have little information about Christianity in Egypt in the first century, as the religion spread secretly. However, in the second century there were enough Christians in Alexandria to establish a Catechetical School for the scientific study of Christian teachings. This Catechetical School attained a notable position under Clement and Origen.

Clement of Alexandria, who lived in the second half of the II century was a native of Athens. He was pagan but was converted to Christianity. Being a highly educated man, he combined Christian piety with all that was best in Greek culture. In his teachings he was very moderate, he allowed and defended the moderate use of wine, permitted the wearing of jewellery and soft clothes by women (though he condemned luxury) and did not regard the neglect of personal cleanliness as a virtue. Unlike some Christians he had no objection to sport and games.

His successor Origen was a native of Alexandria, whose father was martyred in the persecution of Septimius Severus. Origen, then at the age of 17, narrowly escaped martyrdom himself. At the age of 18 he was appointed as head of the school in succession to Clement who had left the country, and he remained until 232. He died in 253 as a result of the tortures he suffered in the Decian persecution.

Origen was in many ways the notable figure in the history of Egyptian church; his reputation was such that his opinions were often quoted on disputed points of doctrine, and his influence was great not only in theology and Biblical studies, but also in the criticism of the Old Testament. Struck by the difference between the current text of the Hebrew Bible and the Septuagint version, he produced a critical edition of the Old Testament known as the Hexapla, because it was written in six columns. Christian Alexandria indeed performed for the text of the Bible much the same service as pagan Alexandria did for Greek literature.

Christianity once established in Alexandria was bound before long to spread up the Nile Valley. By the end of the second century it must have been widespread even in upper Egypt.

At the beginning of the III century Septimius Severus ordered a compaign against Christanity and according to Eusebius, the church historian, persecution was particularly violent at Alexandria. He states that «Martyrs were brought thither for trial and execution from Egypt and the Thebaid».

The persecution begun by Decius (249—250 A.D.) was stopped by Gallienus (253—268 A.D.) but even persecution helped to spread the faith because the heroism of the martyrs won the admiration of many pagans and the Christians banished to the oases and remote parts of Egypt or who went in hiding made new converts.

The peace which the church enjoyed in the second half of the III century was broken in 302—303 when Diocletian gave orders for the great persecution. Nowhere in the Roman empire was it as severe as it was in Egypt. From this stormy period, the Egyptian Church started its calender the «Era of Martyrs» commencing in 284 A.D.

As a result of continuous persecutions, Christians were obliged during this early period to use symbols in art such as the pigeon, the fish, the boat, the cross, the palm-tree etc...

Such symbols became quite common in Christian art (see the Museum Rooms 1—4.)

The Church of Alexandria played an important role in the religious councils which were held during the IV and V century. In the Council of Nicaea (325 A.D.) Athanasius, the bishop of Alexandria, defended the true faith and convinced the members of the council of his views. Theophilus played an important part in the Council of Constantinople (381 A.D.) and fought against heresy. In the Council of Ephesus (431 A.D.) Cyril I could put an end to the Nestorian heresy. Finally in the Council of Chalcedon (451 A.D.) when Dioscorus failed to convince the members of his views, he did not hesitate to leave the main body of the church and from this time the Egyptian Church became independant.

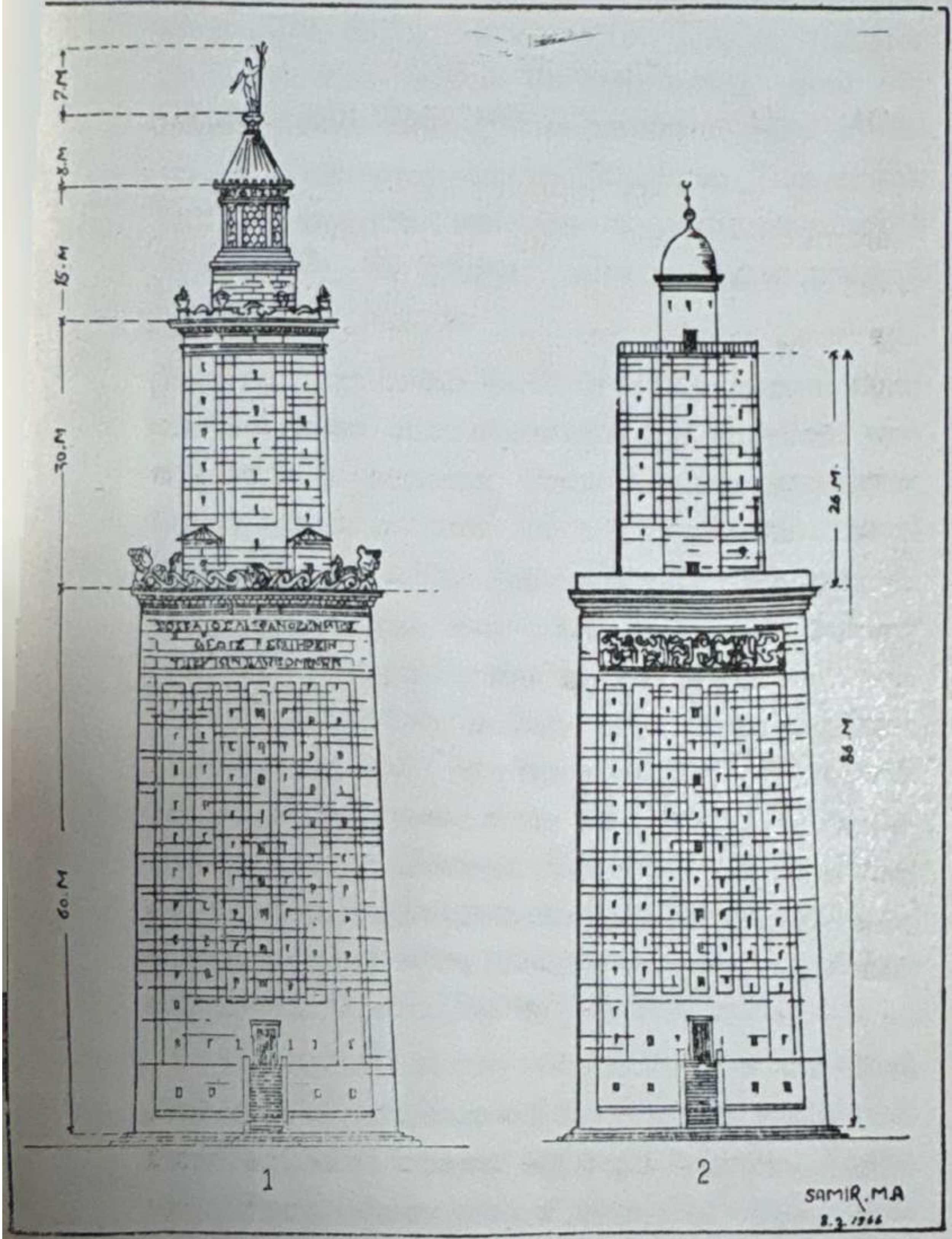
CHAPTER TWO

SOME LANDMARKS OF ANCIENT ALEXANDRIA

It is not easy now to locate the sites of various monuments of the ancient city, because most of them have completely disappeared and the modern city has been built on top of the ancient one. Moreover, the situation of the city on the sea, its dampness and subsoil water have had a bad effect on the monuments especially those of the Ptolemaic period which lie deeper. So in speaking of the monuments of ancient Alexandria, we often rely as much on the description of ancient writers as on what archeologists have uncovered. The most important monuments of ancient Alexandria were:

(1) PHAROS (the lighthouse) (Fig. 2): At the entrance of the Eastern Harbour on the south-eastern part of the island of Pharos stood the famous lighthouse which was considered one of the seven wonders of the ancient world. The island gave it its name.

We do not know if it was part of Alexander's scheme for the maritime capital, but the work was begun under Ptolemy I Soter and not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(Fig. 2) Reconstruction of Pharos: (1) the Ptolemaic pereiod (2) the Tulunid period.

finished until the reign of Ptolemy II Philadelphos (279 B.C.). Sostratos of Cnidos was the architect who built it. Its height was about 135 metres (450 feet). The material used in its construction was chiefly limestone. The friezes and ornamental work were partly in marble and partly in bronze. The columns were of marble and granite.

The light-house stood in a colonnaded court and consisted of four storeys. The first floor was square and contained about 300 rooms used for the storage of fuel, for the machines and as living quarters for the workmen and guards. On the top of it was a sort of square platform on which stood figures of Tritons at the four corners. Here too, in big letters of lead was a Greek inscription saying «Sostratos of Cnidos, son of Dexiphanes — to the Saviour Gods, for sailors». The Saviour Gods are either Castor and Pollux, the protectors of sailors, or Ptolemy I Soter and his wife and sister Berenice, whose worship their son Ptolemy II was promoting.

The second storey was octagonal, the third was circular and then on top of it was the lantern under a dome carried by eight columns. Above the dome there was a huge bronze statue probably of Poseidon, god of the sea, seven metres high.

The interior of the building contained a cistern in the ground for holding fresh water, and also a central shaft provided with primitive lifts to convey fuel up to the lantern. They probably used wood to get light which was then reflected by mirrors made of metal. Some say that a man sitting under the lantern could see ships invisible to the naked eye. If we believe this, that means that the great Alexandrian school discovered the use of the lens.

The light house continued to function until the time of the Arab conquest in 642 A.D. Then about 700 A.D. the first disaster occurred: the lantern fell down. According to one story, probably untrue, this was planned by the Byzantine emperor who was afraid to attack Egypt while the «magic mirror» of the lighthouse could detect his ships; so he sent an agent who managed to get into the Caliph's confidence and told him that beneath the lighthouse the treasure of Alexander the Great lay hidden. The Caliph began pulling down the building and had pulled down the two upper storeys before he realized his mistake.

Restoration began in the time of Ibn-Touloun (880 A.D.) and then again about 980 A.D. At the beginning of the XI century another disaster occurred: the octagonal part fell down because of an earthquake. The square bottom survived but could only serve as a watch tower on the top of which was built a small mosque. Then came another earthquake in the XIV. century and the whole building was completely destroyed.

In 1480 A.D. the Memluke Sultan Kaït Bey, fortified the place as a part of his coastal defences against the Turks who were threatening Egypt at that time. He built a fort on the site of the ancient light house. This took the shape of a square castle with a mosque in it. It lasted until the English bombardment of the city in 1882. During the present century the fort was restored more than once by the Antiquities Department.

(2) THE MUSEUM AND THE LIBRARY: the Museum (Mouseion) of Alexandria was the great achievement of the Ptolemies. It was the place where men of letters and science wrote, thought and carried out their research work.

It was founded by Ptolemy I, (311—283 B.C.) with the aid of Demetrius of Phalerum, the

Athenian statesman and philosopher who was called to Alexandria to organise its Museum on the lines of the Athenian Academy of Aristotle. But the Alexandrian Museum become even larger and richer and it had the first great public library in the ancient world. In many ways it resembled a modern university, but scholars were not obliged to teach, they could concentrate on their studies. We do not know enough about the Museum. Strabo who visited Egypt in the early Roman period says: «The royal palaces also comprise the Museum, which contains a walk an exedra and a large hall in which is served the repast in common for the philologists belonging to the Museum. There are also general funds for the maintenance of the college and a priest set over the Museum by the kings and at the present time by Caesar».

The library, sometimes called the «mother» library to distinguish it from a smaller one which was later on established in the temple of Serapis (the Serapeum), contianed what was undoubtedly the largest collection of books in the ancient world, and it served as the model for later libraries throughout the Mediterranean world.

One of the most important poets of the

Alexandrian school was Callimachus (310—240 B.C.) who also made a complete catologue of the books of the library arranged under topics and divided into eight parts as follows: dramatists, epic and lyric poets, historians, poets, rhetoricians, orators, philosophers and finally miscellaneous, It was thus like subject catalogues of modern libraries.

We know of several scholars of high distinction who were put in charge of the Museum library of Alexandria in the third and second centuries B.C. There was Zenodotos of Ephesus who established the first critical text of the Iliad and Odyssey of Homer. Then there was Apollonius of Alexandria who wrote a long epic about the expedition of the Argonauts and was fiercely attacked by Callimachus. Thus began one of the fiercest literary quarrels in antiquity. But Alexandria became well-known not only for poetry and literature but even more for various branches of science which flourished there, geography, astronomy, mathematics and medicine.

Of the most famous scientists, Euclid, father of geometry, little is known. His «Elements» remained the world's textbook for geometry down to modern times. He founded in Alexandria a mathematical school that lasted for centuries.

Archimedes of Syracuse came to Alexandria in the time of Ptolemy II (285—246 B.C.) where he made some important discoveries. His puzzles are said to have been the first games to amuse the human race for centuries. The name «Loculus Archimedes» or box of Archimedes was used for any cleverly set puzzle.

Hipparchus who lived chiefly at Rhodes and Alexandria and died about 125 B.C. was considered the father of astronomy. The greatest discovery of Hipparchus was his observation of the procession of the equinoxes. He also worked on the problem of determining the length of the solar year, a matter of great importance for the calendar, also on the revolution of the moon, and the magnitude and distances of the heavenly bodies.

Eratosthenes of Cyrene (born about 276 B.C.) was called to Alexandria by Ptolemy III, first to be tutor to his son and later as chief librarian of the Museum. He wrote on a variety of subjects: history, geography, astronomy, geometry, philosophy and grammar, but his most important work was on geography. He was indeed the father of scientific geography. His three books called «Geographica» which are unforunately lost, are often quoted by later writers especially Strabo.

The fame of Claudius Ptolemy outshone Eratosthenes. He, too, was mathematician, astronomer and geographer. His map of the world is one of the chief sources for our knowledge of ancient geography.

The study of anatomy and physiology was well-advanced in Alexandria and scholars made good progress in the field. Two names are of special importance, Herophilus and Erasistratus. Both were born in Asia Minor and came to live in Alexandria in the first half of the III century B.C. Herophilus was the first to announce that the veins carry blood and not air. He was also the first to announce the blood circulation in the body. His surgical researches centered round the brain, the nerves, the liver, and the lungs. Until now we still use in medicine many of the terms he invented.

The Alexandrian library had several disasters. The first took place during the «Alexandrian War» when Julius Caesar set fire to the fleet in the harbour and it is said that fire reached the Museum library, though some historians believe that it was far away from the flames. Under the Roman rule, decline and ruin was more swift, since the scientific movement in Alexandria in general was in the decline. The Emperor Aurelian in 270 A.D. destroyed the Bruchium (Royal quarter) where the Museum was situated together with the library. Some of the members of the Museum moved to the temple of Serapis (the Serapeum), while others left the country. After the third century we do not hear much about the Museum and the library so that at the time of the Arab conquest in 642 A.D. the library had long ceased to exist and Amr Ibn-el-As is therefore innocent of the accusation brought against him by the historian Abu El Farag of having burnt the library.

(3) THE ROYAL CEMETERY (also called Soma = corpse, or Sema = tomb): Alexander the Great died at Babylon in 323 B.C. Before his death , he had expressed a wish to be buried in the Oasis of Jupiter-Amon (Siwa) in Egypt, but some of his generals wanted him to be buried in his native country Macedonia. After the body had been embalmed, the funerary procession left Babylon northwards. When it got near the frontiers of Egypt, Ptolemy I went out with his army to meet the procession and finally succeeded in bringing the body of Alexander into Egypt where he was buried according to the Macedonian rites at Memphis. It seems that the building of the new Alexandria was not complete and the burial at the capital Memphis was meant to be temperory.

Ptolemy II Philadelphus wished to make Alexander's tomb one of the most important centres of Egypt's new capital and so transferred the body to Alexandria. The tomb, according to ancient writers, was placed in an enclosure and contained an entrance stairway, a square court, a long vestibule and the burial chamber itself with a bed-like sarcophagus. A temple intended for the ceremonies of worship was built above the tomb.

Not far from the tomb of Alexander, Ptolemy II erected the tombs of his parents Ptolemy I and Berenice. Then a tomb of Arsinoe, the sister and wife of Ptolemy II and for the king himself was also added. Later on it seems that Ptolemy IV Philopator concieved the idea of collecting in one large cemetery all his ancestors, including Alexander. Close by rose one after the other of the tombs belonging to Philopator's successors. Thus a royal cemetery was created in the royal district.

We do not know whether these kings and queens preferred mummification, burial or cremation. But even if the early Ptolemies preferred cremation, the latter seem to have preferred to be embalmed and buried in the Egyptian fashion. Polybius the historian speaks of silver funerary urns containing the ashes of Ptolemy IV and his wife Arsinoe, while Dio Cassius on the other hand tells us that Cleopatra was embalmed.

It is said that the golden coffin which contained the body of Alexander was removed by Ptolemy IX (107—89 B.C.) and replaced by a glass one. The last Cleopatra, being in financial trouble, took all the objects of value which were in the tomb of Alexander and in other tombs of her ancestors and made use of them.

The Roman emperors showed great veneration for the tomb of Alexander. Augustus visited it, he put flowers on it and crowned his head with a golden diadem. Caracalla deposited there as ex-voto his mantle, his belt and his jewels. It is said also that Septimius Severus gathered all the important books from the famous library of Alexandria and put them in the tomb to prevent scholars from coming to Alexandria to consult such books.

Towards the end of the third century, under Aurelian and Dioceletian, during the revolutions and disturbances which brought the city into ruin, many buildings of the Bruchium including the Royal cemetery were destroyed, and thus in the fourth century the tomb of Alexander seems to have been forgotton.

A Greek historian, native of Alexandria, called Achilleus Tatius, in his description of Alexandria in the V. century said that the Soma was situated in the middle of the city where the two main streets intersected. The street crossing the city from east to west corresponds more or less to the present Al Hourriah Avenue. As for the other street which extended from north to south, some believe that it corresponds to Nabi Daniel Street. Thus the tomb would be somewhere in the neighbourhood of Kom-el-Dikka. This agrees with the Synaxarius, an account of the life of the martyrs of Christianity, which records some fantastic details; the erection of a church dedicated to the prophets Elias and John and the discovery during the clearing of the ground of a treasure of golden ornaments of the time of Alexander.

Ibn Abdel Hakam, the Arab historian who visited Alexandria in 871 saw the mosque of the «Prophet with two horns» (i.e. Alexander, so called because when he was crowned in the temple of Jupiter-Amon, the priests put on his head the crown of Amon with two horns for the sacred animal of Amon was a ram). Al-Massoudi also saw a monument called the tomb of Iscander when he visited Alexandria in 944.

In the XVI century, Leon the African came to Alexandria and saw a small edifice venerated by both Moslems and Christians, called the «tomb of the prophet and king Iscander». According to the traveller Marmol this building was in the centre of the town, not far from the church of St. Mark, which is in Nabi Daniel Street.

This area of the city was excavated in several places but nothing until now has been found. However same archeologists say that the two principal streets did not intersect in this part of the city but to the east of it near the district of Shatbi where the modern cemeteries lie.

CHAPTER THREE

THE CEMETERIES

Apart from the royal cemetery, there were two big burial grounds located to the east and west of the city outside its walls. Excavations since the middle of the last century have given some idea of how extensive these areas must have been. Sites like Hadra. Chatby, Ibrahimieh and Moustapha Kamel in the eastern cemetery, and Anfouchi, Kom el-Chouqafa and Wardian in the western cemetery, have greatly enriched the Museum collections.

During the Ptolemaïc period, the Greeks and other foreigners preferred burial in the eastern cemetery close to the districts in which they lived, while the natives were mostly buried in the western cemetery not far from the native quarter. However by the end of the Ptolemaïc period and during the Roman period, the western cemetery was much more used than the eastern one, perhaps because the city was expanding eastward.

Foreigners, and especially the Greeks, in the third and second century B.C. prefered to be cremated. Later on they gave up the idea of cremation and started to embalm the bodies of their dead, as the Egyptians used to do.

The tombs discovered in Alexandria fall into two main classes: tombs open to the sky and under-ground tombs. The first consist of graves dug in the earth and surmounted either by a small monument in stone, or by a mound of earth and sand with a stela, painted or carved in relief, sometimes with an inscription which gives the name and age of the dead person. The under-ground tombs consist of series of passages and rooms with niches carved out of the rock. The plan of these is rather complicated especially when it was not made for a single person, or even family, but a whole corporation.

Tombs of Moustapha Kamel

(Rushdi station on the tram line)

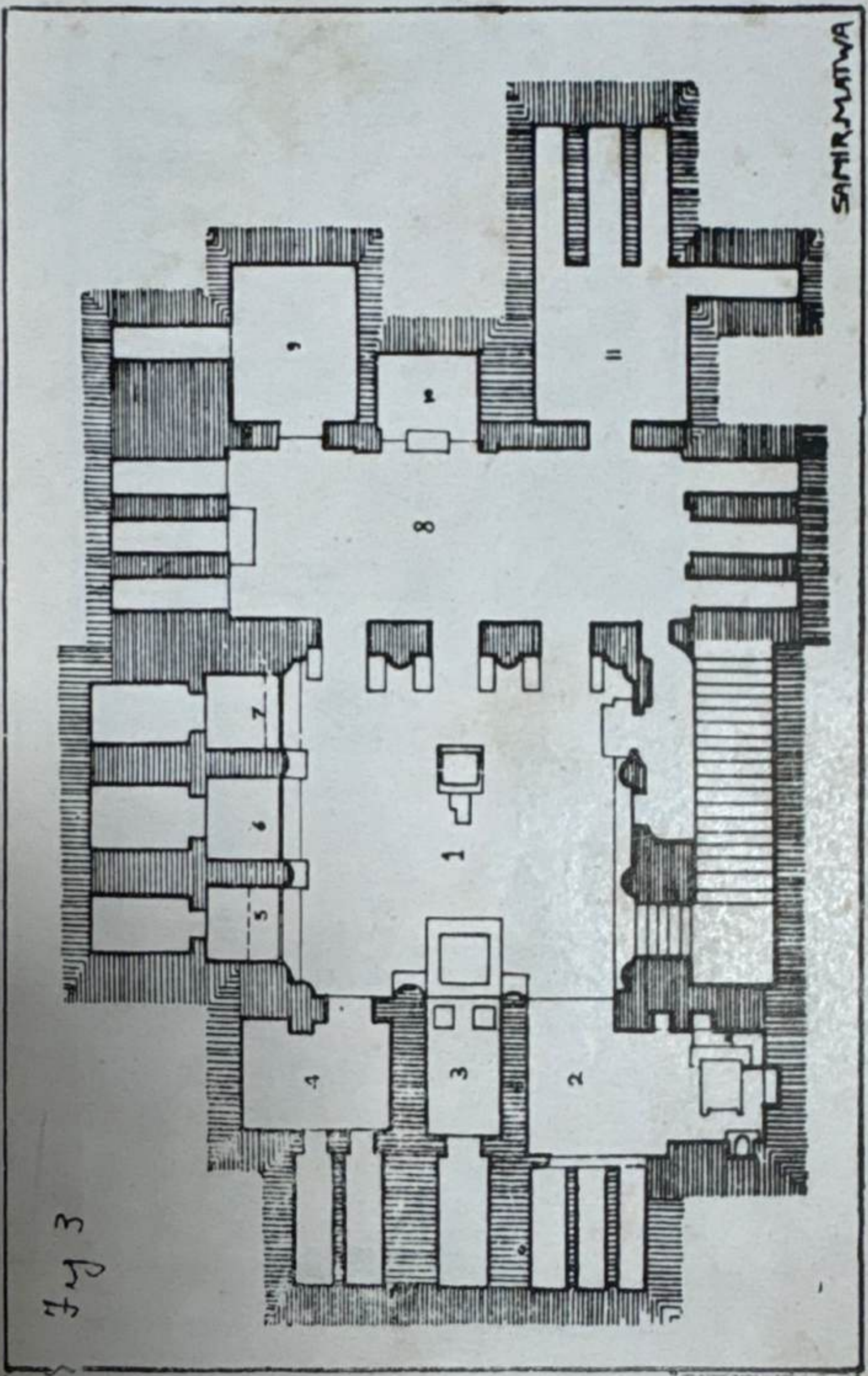
These rock-cut tombs are situated in the north eastern part of Moustapha Kamel Barracks close to the sea. Two of them are completeyl hewn in the rock (1, 2) while two others are only partly cut, the upper part which was above the surface of the ground has completely disappeared. These tombs were discovered while the ground was being levelled for a football court in 1933 — 1934, and they date from the late third century to the second century B.C.

Tomb 1: (Fig. 3) A broad stair cut in the rock leads down to an open court, square in shape, with an altar in the middle (1). This court is surrounded by doric semi-columns all cut into the walls and leads to ten rooms on the four sides. To the north are two big rooms with loculi (2, 4) and a smaller one with a loculus (3). To the east there are three rooms (5, 6, 7) with a loculus in each, and to the south three others (9, 10, 11) access to which is through the vestibule (8). This is the main part of the tomb. Six sphinxes guard the entrances to the vestibule; over the middle door is a fresco of a libation scene. This scene represents two ladies making offerings, standing between three horse-men. Between the horseman in the middle of the scene and the lady to the left stands a round offering table, towards which the whole group, except the one to the extreme left, looks. Each man holds a vase in his hand and each lady holds something undistinguishable. The men wear military uniforms with long sleeves which cover their bodies til above the knee. They have long boots which cover a part of the leg. The ladies are clad in chitons and himations which cover their bodies and heads. Their heads are also decorated with short leaves.

Into the vestibule (8) are opened serveral loculi and three tomb chambers, the middle one (10), had a sarcophagus in the form of a bed. Within the doorway of the room to the west (11) is a list of names in Greek, either of visitors or of persons buried in this room.

To the west, inside room (2), is a well with an elaborate system for raising water from the well into a basin in the wall and then the water runs through a pottery pipe into two little tanks before room (3), and from there into a larger tank in the court with escapes for overflow.

Tomb 2: (Fig. 4) A stair leads down into the central court-yard (1). To the south stand two doric colums at the entrance to room (2) which has loculi on both sides. This room gives access to another room (3) with two benches and loculi on both sides. It was used, perhaps, for prayer. At the end is a small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(Fig.3) Tomb 1, Moustapha Kamel

room (4) in front of which an offering table built of limestone was found coated with coloured plaster in imitation of alabaster. In this room are the remains of a funerary bed with a bronze nail above the lintel for hanging a wreath. In room (5) on the western side of the court is found a Kline (sarcophagus) with representations of dancers, flowers and chariots driven by Erotes in lively colours. Room (6) contains a small well. Room (7), to the north, was used as an annexe where funeral banquets were prepared. Later two large benches of limestone were added.

Tombs of Chatby

(Fig. 5). (In Chatby, to the north of St. Mark's College. The nearest tram station is Chatby). The main tomb consists of an entrance (1) which leads to a corridor (2), then to a smaller corridor (3) and finally to an open court (4). To the east of this court is a front room (prostas) (5) leading to a burial chamber (oikos) (6) which has a double sarcophagus in the shape of a bed complete with cushions in stone.

This tomb was originally planned on the model of a dwelling house; it shows all the characteristic elements of a Greek house: an entrance, a corridor, a court, a prostas and an

oïkos. But when it ceased to be a family tom
and became a public one, more rooms wer
added (7, 8, 9).

The entrance is formed of doric and ioni
half columns with false windows and fals
doors in the intercolumnations.

Another kind of tomb was discovered i
the same area which we call «surface tombs.»
These usually contain pits with cinerary urns fo
the ashes of the dead over which are raised
small monuments like a step-pyramid with stelae
either painted or carved in relief.

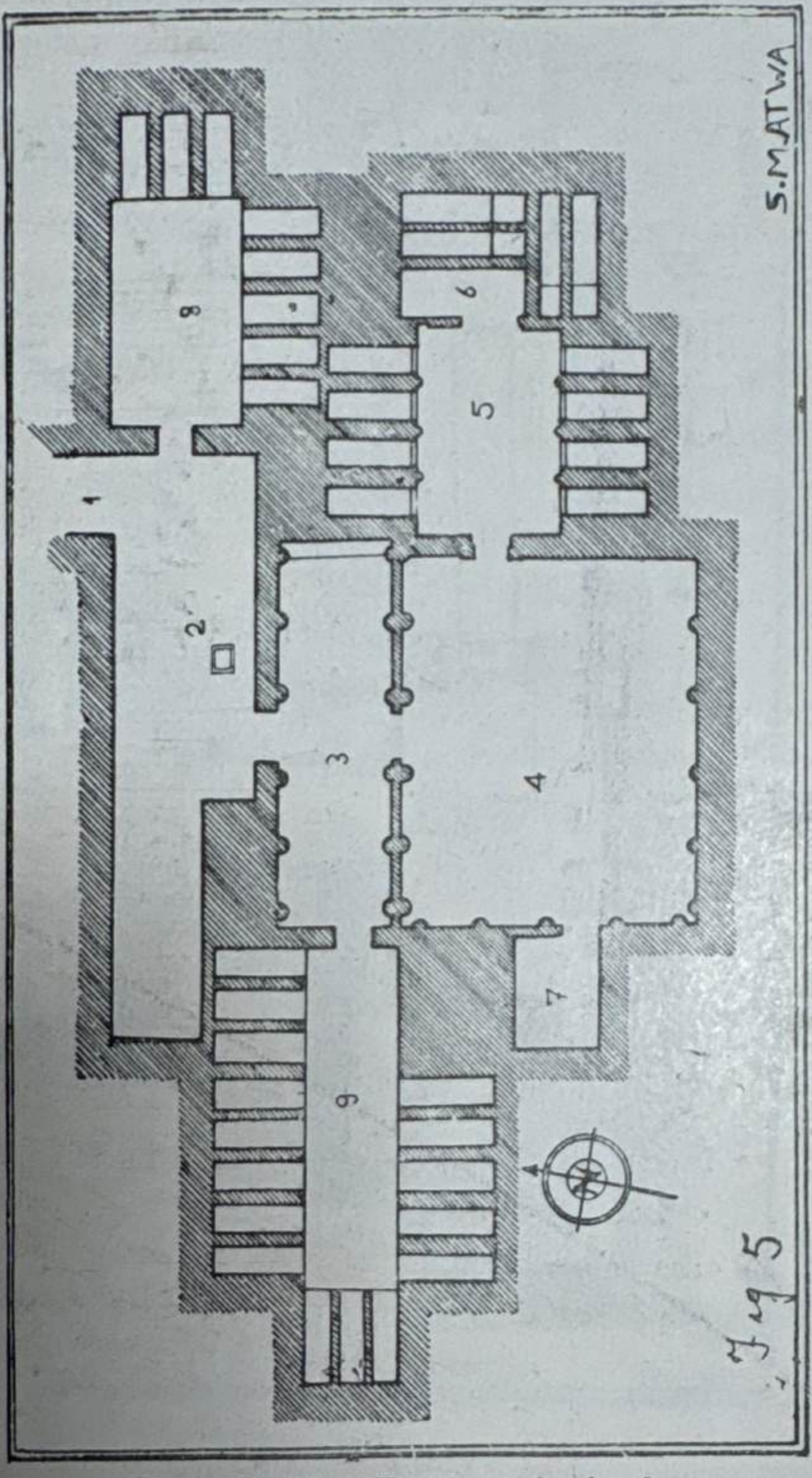
These tombs are the most ancient tombs so
far discovered in Alexandria, they date from the
III century B.C.

Tombs of Anfouchy

(Anfouchy district, near Ras el-Tine Palace).

There are five tombs in the area, two of which (1, 2), the most important, were discovered in 1901 and the other three in 1921. They date, generally speaking, from the first half of the third century B.C.

Tomb 1: (Fig. 6) A stair case cut in the rock leads to an open court. The walls of this entrance are covered by a thin layer of plaster with traces of colour imitating marble.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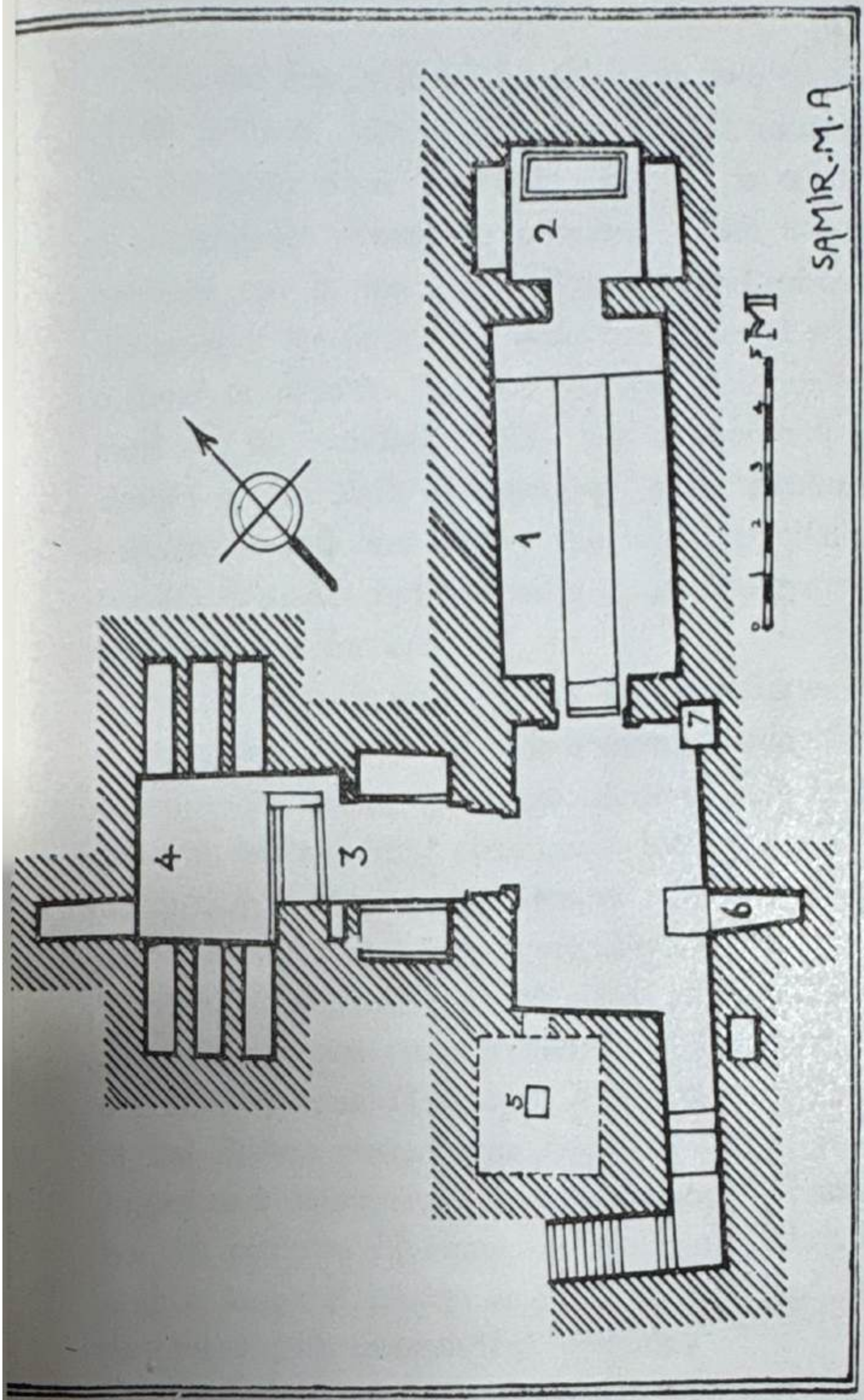
(Fig. 5) The Tombs of chatby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(Fig. 6) Tomb 1, Anfouchy

On the east side of the court are two rooms (1, 2) with a cornice above their entrance in the Egyptian style. The first room (1) is a sort of rectangular vestibule provided with broad benches cut in the rock, slighty raised above the level of the floor. The walls are covered with a layer of plaster painted in the imitation of marble. Its vaulted roof has a geometrical design in the form of losenges and squares coloured in red and white. The funerary chamber (2) is small and low with a granite sarcophagus at its far end.

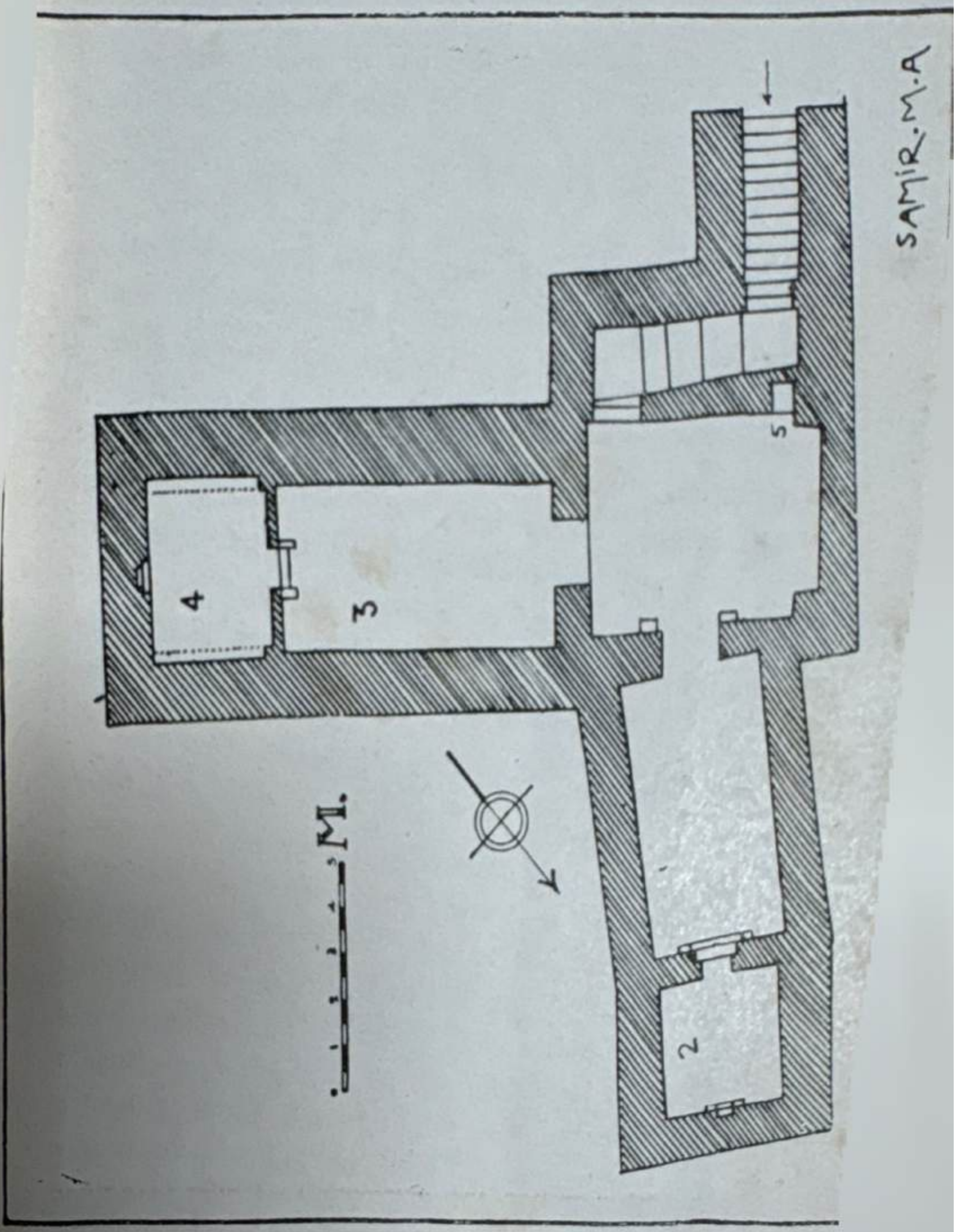
The northern part of the tomb underwent a transformation in its plan sometime after its construction. Before the transformation there had been a rectangular chamber with its walls decorated in the «inlaid style» (imitation of alabaster slabs and rectangular blocks arranged in equal layers) and its vaulted roof imitates carved octagonal compartments connected with one another by small squares. A new construction of the Roman period was added, built of red bricks and containing three sarcophagi. Chamber (4) contains 12 loculi, its walls are coated with a layer of plaster and its vauled roof is decorated with geometrical designs.

Tomb 2; (Fig. 7) is similar to the previous one. It contains a staircase which leads to an open court with burial chambers on its sides.

On the wall facing the entrance of the stair-case before it turns to the right, we can still see a typical Egyptian scene of the purification of the dead. The deceased person is represented in the middle wearing a white cloak, with the falcon-headed god Horus to the left, and Osiris god of the other world ,to the right. Osiris pours water on the deceased to purify him, while Horus tries to lead him to the left, towards the tomb. Goddess Isis is standing at the extreme right behind Osiris, looking at the deceased.

At the end of the stair-case, on the right hand side there are traces of another scene which shows Osiris sitting on his throne looking left with a jackal standing close to his feet. The deceased is also depicted standing in front of god Osiris with another god, probably Horus.

The court is nearly square, with two burial places, one to the south-east and the second to the north-east. Each of them consists of a long vestibule for funeral ceremonies and a burial chamber, the entrance to which is gained by mounting two steps. In the west corner of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(Fig. 7) Tomb 2, Anfouchy

the court there is a niche which contains a well with a vaulted roof (5).

The second burial place, to the north east, is much more interesting; it is wonderfully decorated and well preserved. The vestibule (1) has two successive coats of detoration. In certain parts where the upper layer, the more recent, has fallen down, we can see the older decoration. The upper layer shows a dado imitating alabaster. In the black and white squares are mythological scenes, now defaced. The ceiling, which is vaulted, seems to have retained its original decoration, consisting of yellow octagons connected by black squares.

On both sides of the door of the burial chamber (2) are high pedestals which carry two crouching sphinxes. Above the door is an arched tympanum with a denticulated moulding and a solar disk in the middle. The architrave rests on two pillars, painted with black and white squares, and surmounted by lotus-shaped capitals. In the middle of the wall at the end of the chamber is a small naos, probably intended to hold a statuette. The vaulted roof of the chamber has also two successive coats of painting; the upper one shows squares and rectangles, imitating carved slabs, inside which were reproductions of mythological scenes. If we look closely we can still see traces of human figures within these slabs.

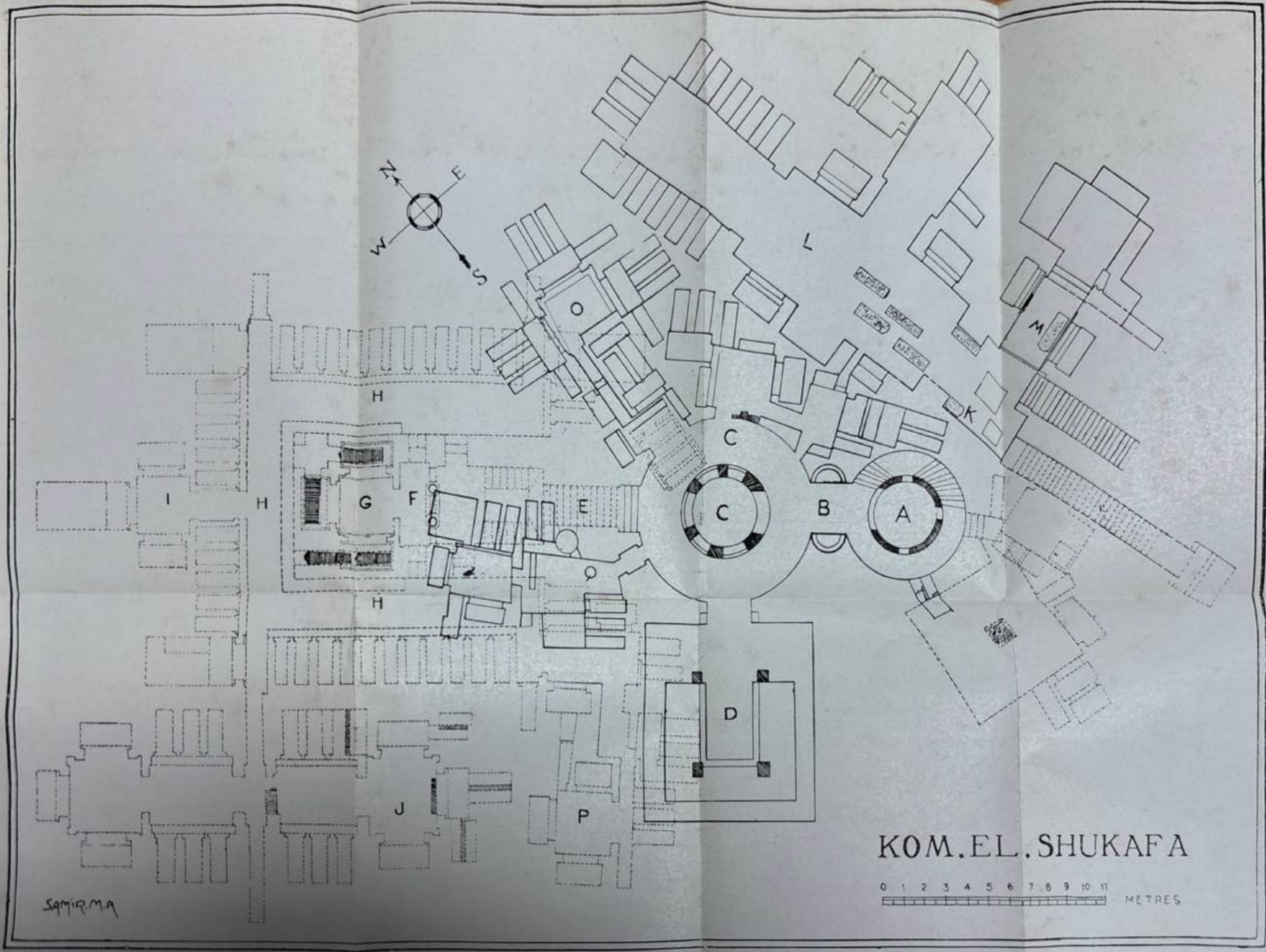
The Catacombs of Kom El-Choqafa

(Fig. 8) (at Kom El-Choqafa, close to Pompey's Pillar. Terminus of bus 9 from Ramleh Station).

The Catacombs of Kom El - Choqafa which date from the second century A.D. are unique both for their plan and for their decoration which is a mixture of Egyptian and Greco-Roman elements.

Excavations in the site started in 1892, but the catacombs were not found untill 1900 when by mere chance the falling of a donkey drawing a cart in a pit led to their discovery.

The tomb consists of three storeys cut in the rock, but the lower one gets filled with subsoil water and for this reason most of it has been filled with sand. A stair case (A) goes round a large shaft, down which the dead bodies used to be lowered by ropes. The stair ends at the first floor with a vestibule (B) with a semi circular niche on each side. Each niche is fitted with a bench and roofed with a shell. This leads to a rotunda (C) with another large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(Fig.8) Kom, El-Shukafa

shaft in the middle surrounded by a parapet upon which stand eight pillars supporting the domed roof. At the bottom of the shaft were found five stone heads which were removed to the Museum (Hall 16) and casts of them were made and can be seen on the parapet.

To the left of the rotunda is the banquet hall (D) or triclinum, where relatives and friends of the dead could meet on special occasions. Here are cut in the rock three large benches on which they could recline upon mattresses while eating. The tables have disappeared and were probably made of wood.

From the rotunda a staircase (E) leads down to the second storey, the main part of the tomb, which consists of a vestibule and a burial chamber. The vestibule (F) has two fine columns with floral capitals and two pilasters with capitals of papyrus and acanthus intermingled, the four support a cornice adorned with a winged solar disk between two falcons and with a kind of denticulated frieze. Above the cornice is a law arched pediment decorated in the middle with the solar disk. On both sides of the vestibule two niches in the shape of Egyptian door-ways are hewn in the rock with two statues inside, one of a woman (to the left) and the other one of a man (to the right). These two statues, except for the heads, were executed according to the rules of Egyptian art. They are represented standing with one foot in advance to the other and with both hands stretched down on the sides. The woman is clad in a long tight dress which covers the body till just above the feet, while the man wears a kilt. The hair-dress of both of them is typical Roman like those which date from the second century A.D.

In the middle of the wall at the back of the vestibule is a door surmounted by a cornice decorated with the winged sun-disk and a frieze of uraei (cobras). To the right and left of this door, on two pedestals in the form of an Egyptian naos, are two great serpents carved in relief, wearing the double crown of Upper and Lower Egypt. Each of the two serpents has on one side the pine—cone (Hyrsus), symbol of Dionysus, and on the other the serpent—wand (caduceus), symbol of Hermes. These serpents seem to represent not only Agathodemons (i.e. good genii) but also the serpents sacred to the Egyptian gods of the dead Osiris and Isis and to

Hermes, the guide of the dead in the other world according to Greek mythology. Above the head of each of these two serpents is a head of Medusa in a round shield, intended, no doubt, to frighten and keep the robbers away from the tomb.

The burial chamber (G) contains three large recesses on three sides. In each of them a sarcophagus is cut in the rock, complete with its lid. They closely resemble each other, and are decorated with festoons of flowers, masks and bulls-heads. The lids are not seperate and bodies were entered from openings in the passage behind.

The back wall of the central sarcophagus shows a typical Egyptian scene of mummification; in the middle on a funerary-bed lies the mummy, while the jackal-headed Anubis, god of mummification, stands behind the bed with his right hand on the mummy, while the left carries a vase. Underneath the bed are three canopic jars intended to contain the viscera of the deceased, one has a cover in the shape of a falcon's head, the second a human head, and the third an ape's head. At the head of the bed, which takes the shape of a lion's head stands the ibis-headed Thoth god of wisdom. He holds in his right hand a vase and in the left a sceptre. At the foot of the bed stands the falcon-headed god Horus, who holds in his right hand a sceptre and in the left hand a vase.

The reliefs on the sides represent, to the right a woman standing, with the sun-disk on her head, sign of deification, uplifting both her hands in the gesture of adoration in front of a priest with two feathers on his head. He offers her a lotus bud and a cup with an ewer. Between the two is an altar decorated with lotus flowers. The scene to the left represents a man standing, holding something in his right hand and uplifting his left hand in adoration. In front of him stands a lector priest holding a roll of papyrus in both hands. Between the two is an altar decorated with lotus flowers.

On the back wall of the niche to the right we see the king standing, wearing the double crown of Upper and Lower Egypt and holding a necklace in both hands which he offers to the sacred bull represented standing on a pedestal with a goddness behind, probably Isis, protecting the bull with her two outstreched wings. The right side represents a mummy standing with the sun-disk on its head, holding a long staff with both hands. In front of it stands a jackal-headed god with the sun-disk on his head holding a long staff with both hands. Between the two is an altar with a vase on it. On the other side, to the left, we see the king standing, wearing a head-dress with the sun-disk encircled by the sacred cobra. His right arm is stretched down to his side, while he offers a feather (symbol of truth) by his left hand to the god standing in front of him. This god, most probably Ptah being in the form of a mummy, is represented standing with the sun-disk on his head, holding a sceptre with both hands. Between the two is an altar adorned with lotus flowers.

The scene on the back of the niche on the left hand side is nearly the same as that on the right hand side. It represents the king who offers a necklace to the sacred bull standing on a pedestal with a goddess behind protecting the bull with her outstreched wings. On the lateral side, to the right, is represented the king standing with the sun-disk and cobra on his head holding a long staff with both hands. In front of him the falcon-headed god Horus stands wearing the double crown of Upper and Lower Egypt, holding a long staff with both hands. Between the two is an altar with a vase on it. On the lateral side to the left we see the king standing, wearing a kilt. He offers a feather with his right hand to a god standing in front of him. This god is represented in the shape of a mummy with the sun disk on its head. Between the two stands an altar adorned with flowers.

On both sides of the entrance to this burial-chamber, on the way out, we see on the right hand side the Egyptian jackal-headed god Anubis in a military uniform. He is represented standing with the sun-disk on his head, holding a long staff with his right hand. On the other side of the entrance, the same god is represented with the lower part of a dragon.

These divinities are again a mixture of Egyptian and Greco-Roman forms, which makes this tomb a unique example in its kind.

Surrounding this part of the tomb are narrow passages with more than 300 loculi in two rows for burial (H), of which those in room (J.) were for the followers of goddess Nemesis. In one of the loculi was found the mummy of a priestess of this goddess with a golden chain round her neck, adorned with the wheel of this goddess and other thin leaves of gold which covered the eyes, the breast, the tongue, the mouth, and even the nails of fingers and toes (exhibited in the Museum, Room 22A.)

We now return to the rotunda (C), and enter, through a breach in the rock, to an entirely different set of tombs. These are lit by a square shalf at the bottom of which stands an altar. They could be reached directly from outside by a stair case hewn in the rock but it is now blocked. This part is called after the Emperor Caracalla because of the bones which were found in it and which were believed to have been the result of the massacre which happened during his visit to Alexandria (see page 14). But the bones found there belong more to animals, and specially horses, than to human beings. As this part of the tomb was dedicated to Nemesis, goddess of sports, it is thought that the horses which won in races were honoured after their death and buried here under the protection of the goddess.

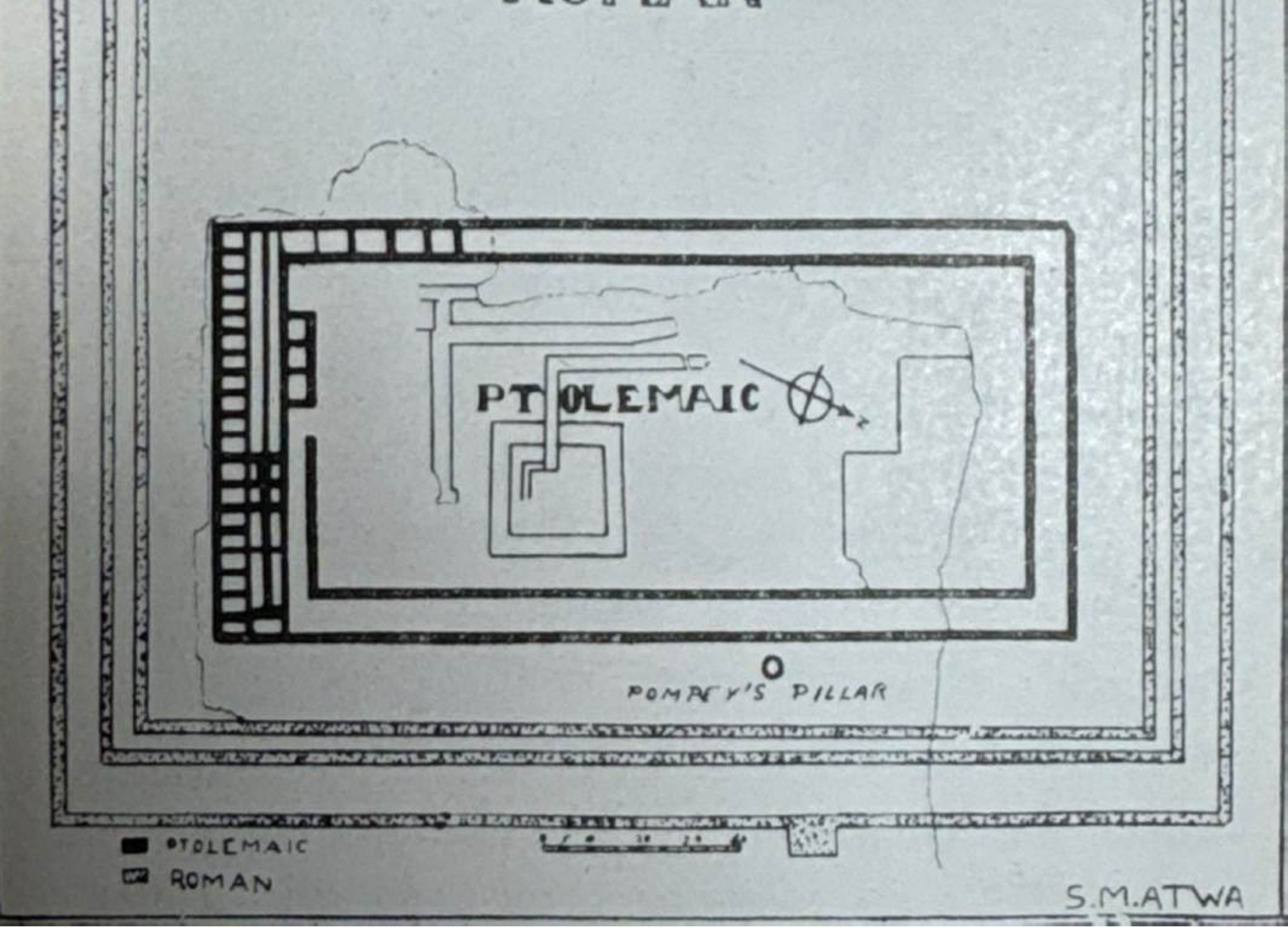
CHAPTER FOUR

THE TEMPLES

(1) The Temple of Serapis (Fig. 9), or the Serapeum (in Karmous district, not far from Kom El-Choqafa Catacombs).

The Ptolemies, being of Greek origin, encouraged the Greeks to come and settle in Egypt. Soon many came to settle particularly in Alexandria. Thus the two communities, Egyptians and Greeks, lived side by side, each worshipping its own gods and speaking its own language. But the Ptolemies wanted a common cult which could provide a meeting place for Egyptians and Greeks. Thus was started the new triad with Serapis as the father god, Isis as the mother goddess and Harpocrates (i.e. Horus the child) as a son-god.

For the Egyptians, Serapis was the ancient Egyptian god Osar-Hapi, the sacred Apis bull after his death. For the Greeks the new god was identified with their supreme god Zeus. Isis, a pure Egyptian goddess, was represented wearing a long garment with the characteristic knot on her breast. As for Harpocrates, the child god, he was represented naked, with his finger in his mouth as children do.


ROMAN
PTOLEMAIC
POMPEY'S PILLAR
PTOLEMAIC
ROMAN
S.M.ATWA

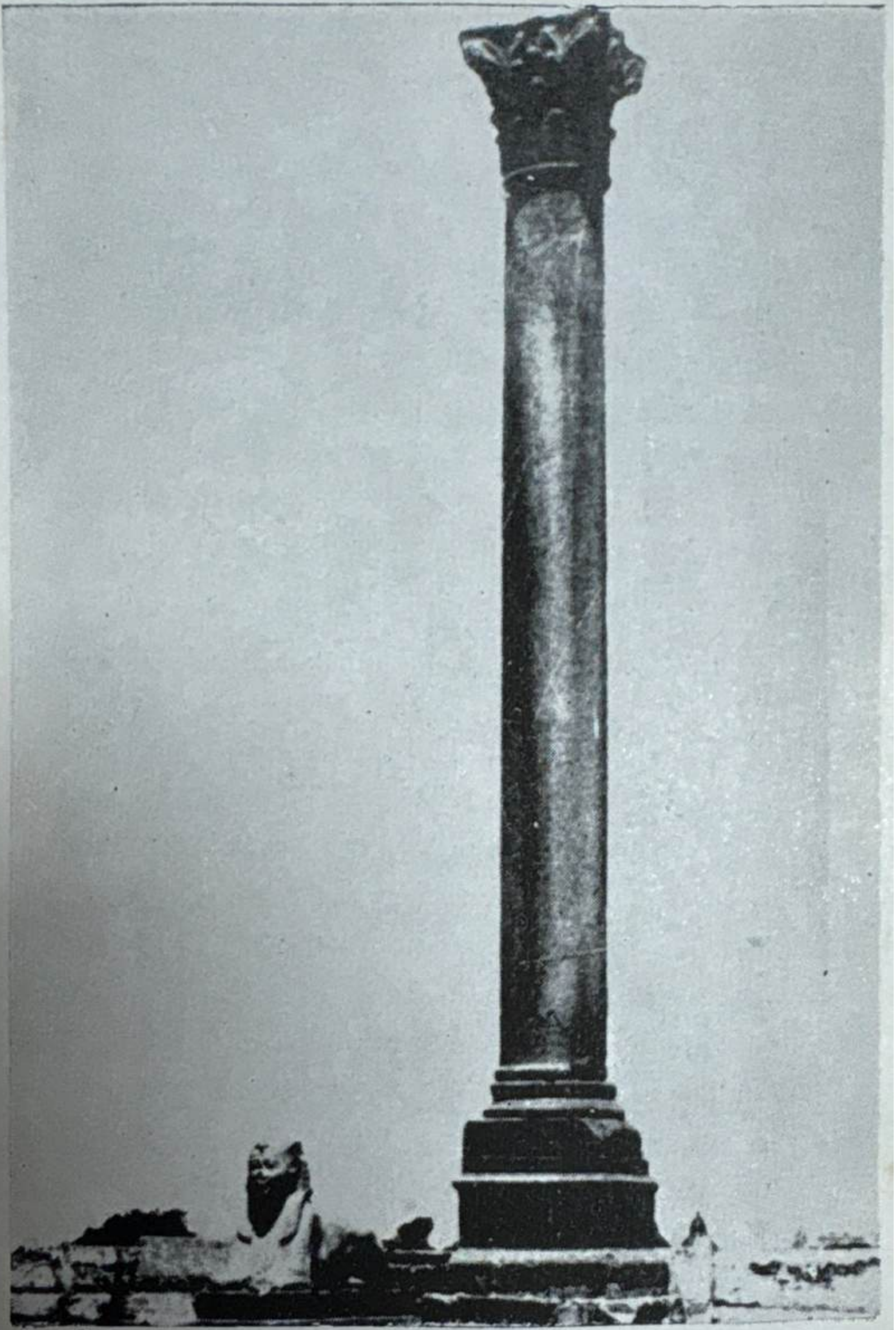
A temple was erected for this new cult at Rhakotis, the native district to the west of the city. We have very little information as to the shape of this temple, but we know from Roman historians that it stood on a high platform, access to which was gained by a staircase of a hundred steps. In the sanctuary was the statue of Serapis richly decorated.

The temenos, or sacred enclosure, contained besides the monumental stair case and propylons, an immense square portico which enclosed the temple of Serapis, and other temples of Isis and Harpocrates and also a library (called the daughter library to distinguish it from the main library of the Museum).

In 1943-1944 two sets of foundation-deposits were found in two corners of the ruins belonging to the Ptolemaïc temple of Serapis. Each set consists of ten plaques: of gold, silver, bronze, five of opaque glass, one of faience and the last one in mud (Room 22A of the Museum). They are inscribed in hieroglyphic and Greek and prove that Ptolemy III Euergetes (246—221 B.C.) dedicated to Serapis the temple and sacred enclosure. But it seems likely that this was not the first temple there, and that there was an earlier one on the site.

That temple may have been the one destroyed by the Jews at the end of the reign of Trajan (98—117 A.D.) and a new one, much greater, was soon erected probably under the reign of Hadrian (117—138 A.D.) (see the beautiful statue of the sacred bull in Hall 6 of the Museum, which carries the name of this emperor) The Roman temple was destroyed by the Christians in 391 A.D. and on its ruins was built a monastery and church in the name of St. John the Baptist, which, it seems, lasted till the tenth century.

What we can see now on the site is the so-called «Pompey's Pillar» (Fig. 10), a huge pillar of red granite, its total height, including the base and capital being 26.85 meters, with a diameter at the base of 2.70 meters and at the top 2.30 meters. On the upper part of the base, at the western side, is a much-weathered inscription in Greek which says: «To the most just Emperor, tutelary of Alexandria, Diocletian, the invincible. Postumus the prefect of Egypt (has erected this monument)». The column must have been erected after the year 292 A.D. in



(Fig. 10) Pompey's Pillar

honour of the Roman Emperor. A serious revolution had broken out in Alexandria. Diocletian ordered the city to be besieged till it fell after eight months of resistance. There was a great famine and the Emperor then ordered that a portion of the corn-tribute which was annually sent from Egypt to Rome, should be diverted to the relief of the citizens of Alexandria, a gesture for which the prefect in gratitude set up this column.

Pompey's Pillar is the name given probably by the Crusaders in the middle ages because they believed that the ashes of Pompey, the Roman general, were put in a pot on the top of the column.

West of the pillar, and reached by a staircase are two long subterranean galleries, cut in the rock and lined with limestone. The one to the right contains niches hewn in the rock and for this reason some think that it was part of the library belonging to the temple and that these niches were intended to keep the rolls of papyri. Others believe that it was a burial place for sacred animals and birds. The second gallery to the left has a kind of sanctuary at the end for the statue of the god.

South of the column are two sphinxes of red granite which were found in the southern part of the site and date probably from the time of Ptolemy VI (181—145 B.C.) There is also a black granite sphinx, with the head missing, from the time of king Horemhab of the XVIII dynasty (1344—1314 B.C.).

To the west stand three statues: 1) part of a statue of king Psammetichus I of the XXVI dynasty (663—609 B.C.) in reddish black granite. The king is represented kneeling and holding a naos by both hands. 2) A headless statue of king Ramses II of the XIX dynasty (1300—1235 B.C.) of dark red colour. The king is represented sitting on a throne. 3) Black granite statue of Ramses II represented kneeling.

To the east of the column, close to the top of the stair case leading to the upper terrace, on the left hand side, is a big red granite scarab which dates probably from the XIX dynasty (1314—1200 B.C.).

All these Pharaonic monuments were transfered, most probably, from Heliopolis where stood the famous temple of the sun-god, to Rhakotis in ancient times.

(2) The Caesarium was the temple which

Cleopatra, the last queen of the Ptolemies, erected in honour of Mark Antony. At its entrance stood two obelisks known as Cleopatra's needles These had been cut of red granite at Aswan and carry the names of Thothmosis III (1504—1450 B.C.), Sethi I (1312—1298 B.C.), and Ramses II (130—1235 B.C.) They had been erected in Heliopolis (Matariah, near Cairo) at the entrance of the Sun temple before being transferred to Alexandria.

After the death of Cleopatra, the temple was completed by Augustus and dedicated to his worship. Later in the Christian period the temple, like many others, was turned into a church.

The temple has completely disappeared, but we know the approximate situation from the two obelisks at its entrance which remained in situ till the ninetenth century, when they were transported, one to England in 1877 where it still stands on the Thames, and the second to New York two years later where it stands in Central Park.

(3) Ras El-Soda Temple (at Ras El-Soda, on the way to Abou-Kir).

This temple, which dates from the II - III century A.D., was uncovered in 1936 while removing sand from the site. It consists of a staircase which leads to a platform with four Ionic columns. In the middle of the platform stood a nicely carved foot on a pedestal with a Greek inscription which shows that Isidorus, a charioteer, fell down and broke his foot. When he recovered, he built this temple.

The temple was probably dedicated to Isis, the principal goddess in the temple, since her statue was much bigger than the other statues found on a sort of stand built at the end of the platform. On this stand were found three beautiful statues of Isis, Harpocrates and Hermanoubis (a god of the other world), and two statues of Osiris Canopus, all of which are made of marble (now in the Museum, Hall G).

A small staircase on the eastern side of the building leads to a square room situated behind the platform. Two other rooms follow, on a higher level. The last room was used probably as a bed-room for the priests of the temple, because pavements like beds were built against its walls.

The temple may have been a private one built by Isidorus, on his recovery as a thanks giving to Isis and the other gods.

CHAPTER FIVE

Recent Archaological Discoveries

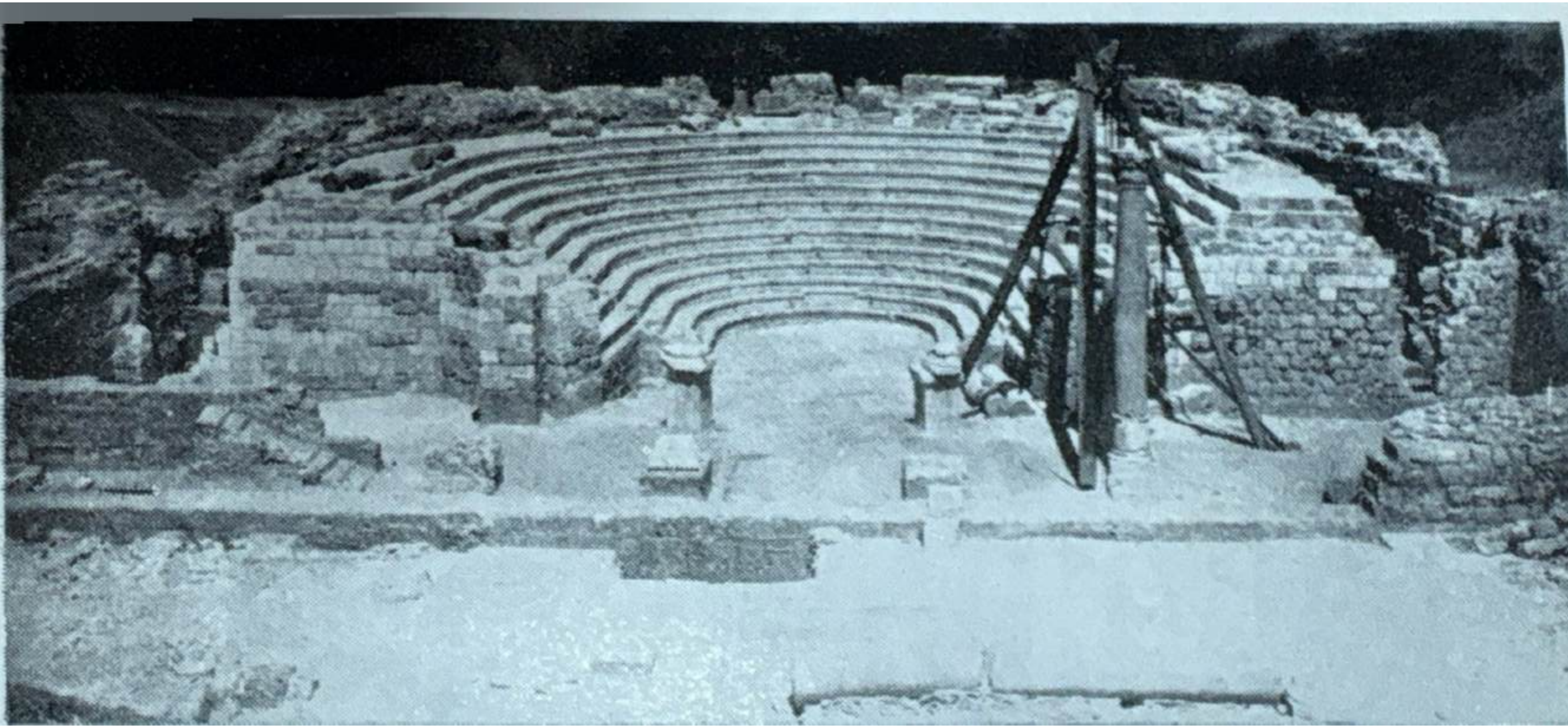
The Excavations of Kom El-Dikka

The Western part of the area of Kom el-Dikka lies almost in the center of contemporary Alexandria and is bordered by Horreya Street from the N., Nabi Daniel Street from the W., Abd-el Moneim Street from the S. and Saphia Zaghloul Street from the E.

After dismantling the remnants of an old Napoleonic fort and the levelling of an artificial hill where the fort was located, excavations were undertaken in 1960 by the Polish Centre of Achaeology with the collaboration of the Graeco-Roman Museum. This investigation is continued until today. Two entrances lead to the site, one from Abdel Moneim Street, just right from the exit of the Railway Station, the other from Saphia Zaghloul Street, behind cinema Amir.

When entering Kom el-Dikka through the gate of Abdel Moneim Str. one sees below, to his right hand side, an ancient theatre whose present shape results from a series of rebuildings and alterations in the period between the II and VI centuries A. D. These rebuildings not only changed the appearance of the whole edifice but also its previous function. The theatre was changed probably into a bouleuterion or an assembly hall for religious purposes. The building is interesting not only for its harmonious shape and quantity of preserved architectural fragments, but also from the scientific viewpoint for it attracts particular attention as the only preserved Graeco-Roman theatre in Egypt (Fig. 11).

In the II cent. A.D. there was here a big theatre with an auditorium about 42 m. in diameter. The outer face of this building was probably adorned with columns located on several storeys. From the West the auditorium was closed by a stage building (skene). In the later times the theatre was rebuilt and its auditorium was diminished to 33,5 m. in diameter. It counted then 16 rows of marble seats. Also the orchestra was diminished to its present dimensions and two flights of stairs were constructed leading from the orchestra along the exits (parodoi) up to the portico on the top of the auditorium. The arcaded wall



of the inner corridor which had run semicircularly under the older auditorium became now the outer wall of the smaller theatre.

The last major rebuilding (in the VI cent. A.D.), not to speak of minor alteration which took place later, changed profoundly the character of the edifice. The stage building was turned into a huge vestibule joined with the auditorium by means of a triple-arcade of which are preserved two marble pedestals and bases of columns. In the vestibule itself there exist two columns of grey granite which belonged to the arcade dividing the southern and central parts of the lobby. The central part of the vestibule is embelished with black and white mosaic with geometrical motifs.

The auditorium was lowered to 13 rows of seats which in turn were extended westward over the filled up exits as could be seen in the northern preserved part of the auditorium. In that way the auditorium was now set on a circular plan. On the top of the cavea a series of niches were constructed. In between them were placed grey, black, white and green columns. The auditorium was covered by a dome which soon fell into ruins.

On the whole area of Kom el-Dikka, also in the theatre existed two Arabic necropoles. The upper one dating from XIII—XIV cent. was removed during the excavations. The lower one from VIII—IX cent. is partially preserved in front of the theatre.

To get acquainted with the other ancient monuments of Kom el-Dikka one has to turn north and leave the threatre area walking up the ramp. Soon huge brick ruins are to be seen. This is a Roman bath of II—VI cent. A.D., certainly one of the greatest in Alexandria and in Egypt .Though it is still not completely excavated, is seriously damaged and deprived of its architectural decorations, the bath attracts attention with its greatness, regularity and the symmetry of its plan. Missing marble pavements, wall decorations and painted plaster reveal interesting details of construction and the water and drainage system. Big stoves around basins for hot and warm bath (caldarium and tepidarium), and the hypocausts preserved there, point to their mutual functional dependance.

The basins and channels show how the

water flew from the settling tanks (see the trial pit south of the bath) through the heating system, basins and out.

The bath, like the theatre, is going to be reconstructed partially in the future and the two will form one archaeological zone surrounded by a park which will also embrace the big underground stores of the II century A.D. These stores occupy a large area west of the bath and are also partially under it. They form a system of stone corridors and chambers. Their very bad state of preservation does not permit their opening to the public.

PART TWO

THE GRAECO-ROMAN MUSEUM

THE GRAECO-ROMAN MUSEUM

The Graeco-Roman Museum was founded in 1891 and at first occupied part of a building in Rue Rosette (Al Horiya Avenue now). It started with a few collections donated to it or transfered from the Antiquities Department in Cairo, but with the rapidly increasing interest in Alexandrian art and archaeology, the Museum developed quickly. Archoeological research was started in ernest both by the Museum and by the Alexandria Archaelogical Society which was founded in 1893 to assist the Museum. Excavations yielded many interesting pieces and there were also generous donations by several cultured citizens of the city. Thus it soon became necessary to have a proper place for the Museum and in 1895 the present building was inaugurated. At first it included only Halls (Fig. 11) but other halls were later on added till the Museum took its present shape (Fig. 12).

The collections of the Museum are mainly Ptolemaic and Roman, the most important perhaps dating between the III century B.C. and the III century A.D. They do not all belong to Alexandria, important finds were made at Fayoum, Behnasa and other sites and brought to the Museum.

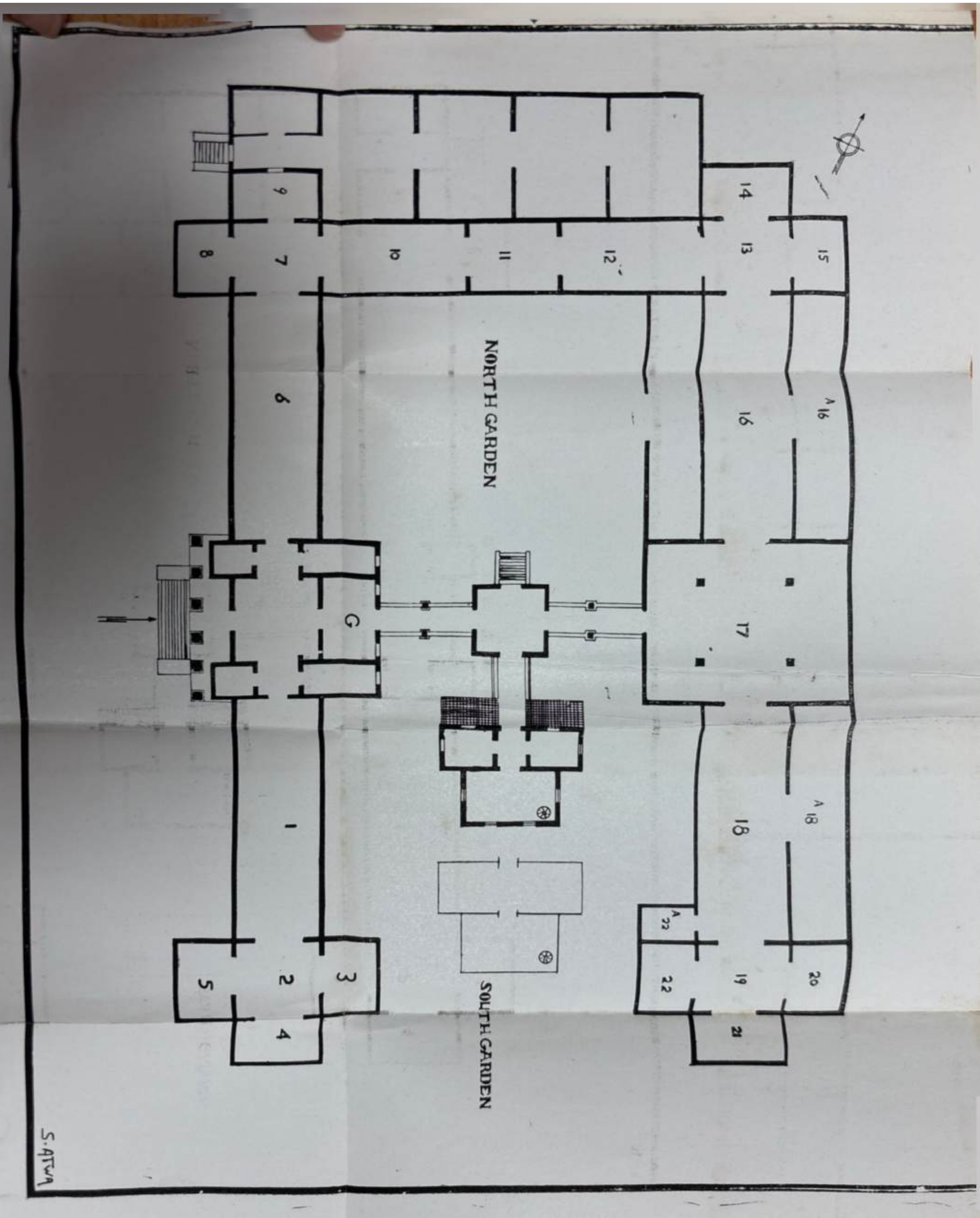
Generally speaking the Museum is arranged in this order: Greek and Latin inscriptions; tombstones and funerary —stelae, Egyptian monuments found in and near Alexandria, mummies and mummy-portaits, scarabs, ushapties, and various dieties; architectural fragments; Roman sculpture; Ptolemaic sculpture; mosaics and sarcophagi; pottery: lamps, cinerary urns, terra-cotta statuettes, tanagras, etc; coins and jewellery; Christian Antiquities.

In the garden have been reconstructed various tombs and also the temple of the Crocodile, transferred from Fayoum. (See Room 9).

VESTIBULE

Facing the visitor, in the vestibule, are two headless sphinxes bearing the name of King Apries (26th dynasty, VI century B.C.) in hieroglyphics.

17 — On the right wall is a cast of the Rosetta stone inscribed with the famous decree promulgated by the priests of Memphis in 196/5


NORTH GARDEN
SOUTH GARDEN
G
A16
A18
A22
S.ATWA

B.C. in honour of King Ptolemy V (Epiphanes) on his coronation. The decree is recorded in Hieroglyphic, Demotic and Greek. The stone was discovered in August 1799 by a French officer during the expedition of Napoleon in a fort near Rosetta and when the French eventually evacuated, the Rosetta stone fell into the possession of the English and was at once transported to London (1801) and deposited in the British museum.

Beside the Rosetta stone in the corner.

26019 — A statue in marble of Nike (Victory); the head and lower parts are missing.

ROOM 6

This room contains a large collection of Greek and Latin inscriptions arranged along the walls to the right and the left in chronological order as much as possible. The far half of the room contains funerary stelae from the Ptolemaïc and Roman period.

Right wall.

10 — Base of a statue in grey granite dedicated by a certain Aphrodisius to Anthony, the

Great, the Inimitable, his god and benefactor, in the year 19 (of Cleopatra) which is year 4 of Antony, the 29th. of Choiak (24th of December 50 B.C.) This is the only inscription found in Alexandria bearing the name of Mark Anthony. Found at Ramleh Station Alexandria.

P. 8597 — A marble slab found in 1943 on the south side of El-Mahmoudiah Canal, opposite Antoniades Gardens with the inscription. «For the good health of King Ptolemy II son of Ptolemy I and Berenice, the Saviour Gods; Archagathus, son of Agathocles, administrator of Libya, and his wife Stratonice dedicated to Serapis and to Isis the sacred enclosure».

In the glass case.

227 — 228 — Two bronze plaques which form the two parts of a military diploma found at Coptos (Kena) in 1881. The Emperor accorded certain privileges to soldiers who had honourably completed their military service, at least 25 years. This law, engraved on bronze. was deposited in the Capitol and every soldier received two bronze tablets; the law being engraved on one of them and on the other the

names and certificates of the soldier. Generally the privilges were as follows: extension of the rights of citizenship to their sons and to their direct descendants and the right to contract marriage in conformity with Roman civil law. Our certificate was issued during the reign of Domitian (A.D. 81—96) in favour of C. Julius Saturninus. The diploma was usually delivered to the owner by the Prefect of Egypt according to the Emperor's orders.

Above the glass case.

46 — Lintel of a door in white limestone and on it, in Greek, a dedication to Zeus Soter, by Lysimachus son of Bastachilas and his sons on behalf of King Ptolemy VI, his wife Cleopatra and their brother Ptolemy. From Berenice on the Red Sea.

19016 — Slab in grey granite with a dedication to Tryphena, nurse of Ptolemy XIII, by her fellow citizens in Naucratis.

197 — A long list of Ptolemaic mercenaries of the garrison at Hermoupolis Magna (Ashmunein in Upper Egypt). They had dedicated this inscription with all their names in honour

of the King to thank him for certain concessions that he had granted them: White marble.

Left wall.

18 — Column in nummulitic limestone with a bilingual inscription in Latin and Greek. It speaks about a canal constructed by Augustus, from Schedia (neighbourhood of the present Kafr el-Dawar) to Alexandria, a length of 35 Kilometres, in the year 40 of the Emperor's reign. From Minet El-Bassal, Alexandria.

209 — Piece of a small column in black basalt found at the entrance of a temple in the Greek town of Ptolemais (El Menshah in Upper Egypt.) It enumerates the steps for purification which had to be carried out at a certain period of the year before the temple might be entered. In the first half cases for purification for the men are specified, in the second half those for the women who have given birth to a son, for those whose child was stillborn and so on.

Facing entrance in the middle of the room.

3948 — Funerary stele in yellow limestone from the Roman period in the form of an altar decorated in high relief with a man standing in a niche and with baucrania, garlands and so on. It is dedicated to Lysimachus «the fourth» by Lysimachus, «the third» and Glaphyra. Found in Alexandria.

In front of the statue of the Bull.

53 -- Altar in limestone, when found the interior was filled with cinders, at present it is empty. Traces of blue colour still left on its sides. On the front side there are traces of a dedication in honour of Ptolemy II and of his sister and wife Arsinoe. Found near Pompey's in Alexandria.

351 — A huge diorite statue of the God Serapis in the shape of the Bull-God Apis. Between the horns of the bull are the solar disk and uraeus. The inscription that was originally placed on the pillar which supports the body of the bull indicates that the statue was erected in the time of the Roman Emperor Hadrian (A.D. 117-138). The present inscription on the support is a cast made from the original which is now fixed to the base of the statue. Found in 1895 near the mouth of the

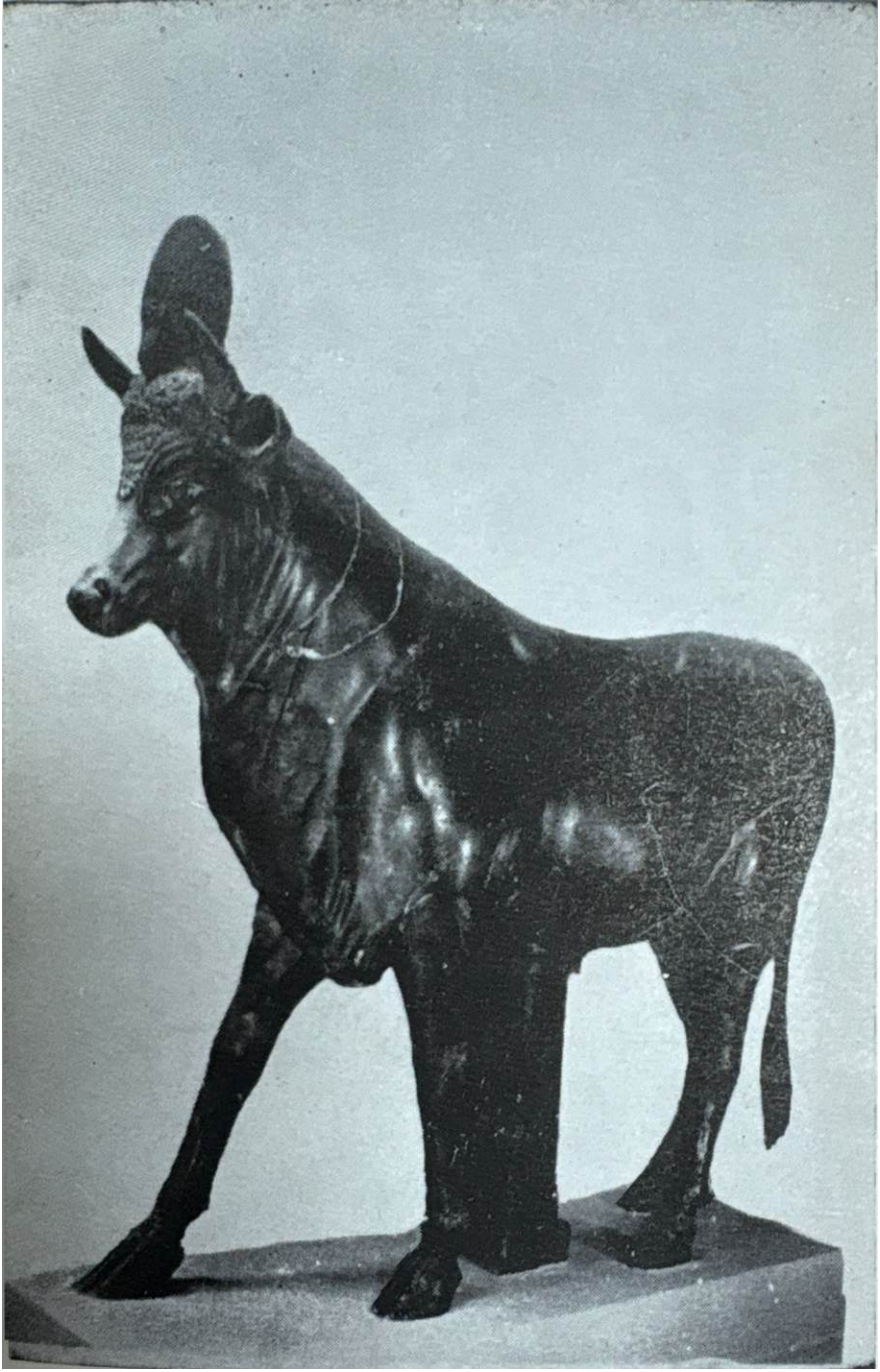
large shaft to the west of Pompey's Pillar, Alexandria (Fig. 13).

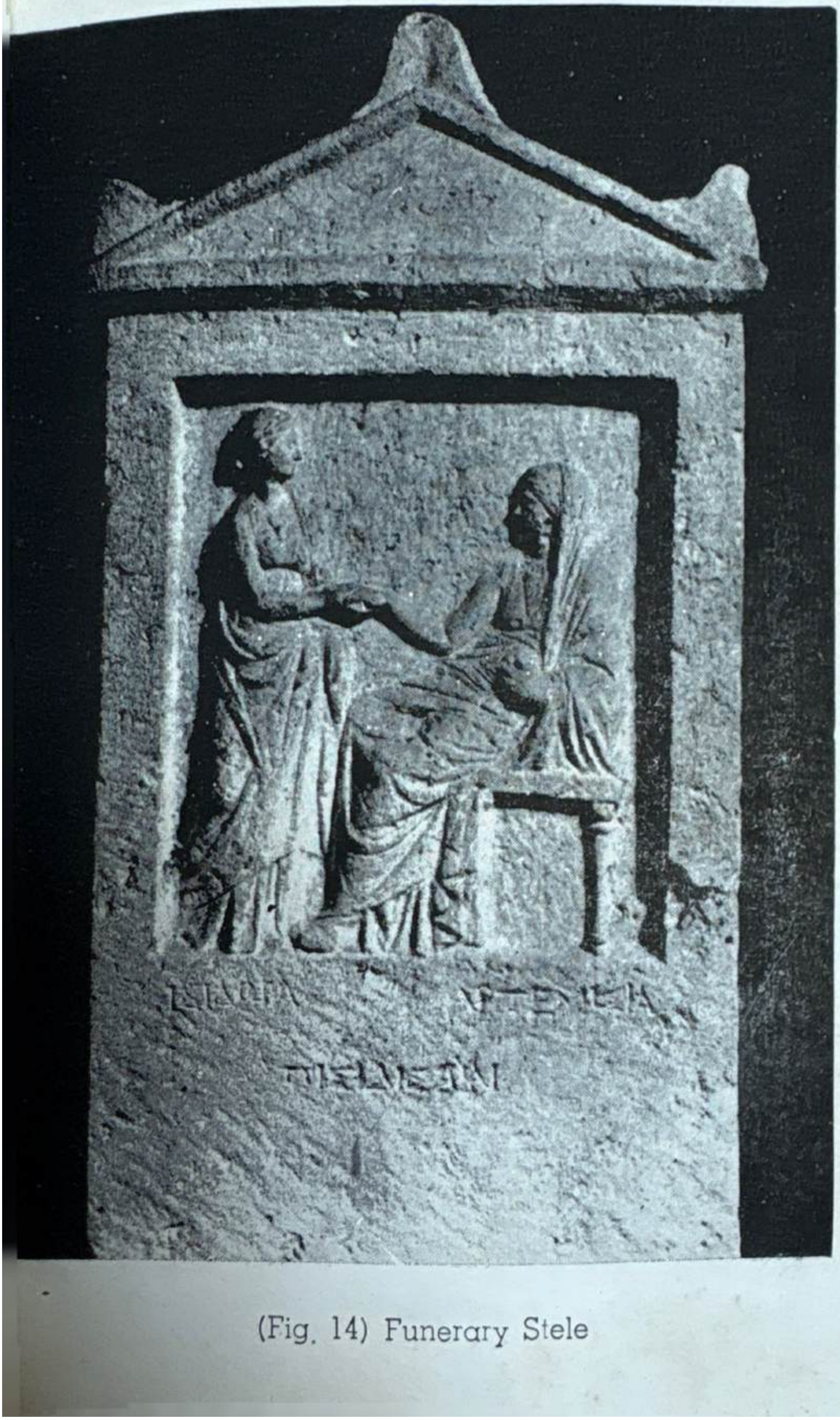
FUNERARY STELAE

Most of our funerary stelae were found in the burial grounds of Alexandria and are either engraved or painted generally on limestone and rarely on marble. They were placed above the tombs and usually bear the name of the dead person, his parents and his country. Some funerary stelae have in relief a farewell scene, with the deceased taking farewell of his friends, or some episode of his life, he may be represented amusing himself with his favorite dog or with a bird etc...

Along the right wall are the Ptolemaic funerary stelae:

88 — Stele with a pediment showing a lady wearing a tunic and a mantle which covers her head. She in sitting on a chair and holds out her right arm to another lady standing in front of her. At the bottom of the scene are carved the names of the two women «Isidora





(Fig. 14) Funerary Stele

and Artemisia» who were natives of Pisidia. Numulitic limestone. From Hadra, Alexandria, (Fig. 14).

92 — Stele in limestone, representing a young man sitting on a piece of column on which he has thrown his cloak.

150 — Stele in limestone representing a standing child holding a goose under his left arm and stretching out his right arm towards a little dog.

Along the left wall are the Roman funerary stelae.

These stelae are usually decorated with funerary scenes; e.g: the dead person full-face reclining on the couch with a cup in his right hand, and in front of him a table with meat and bread and an amphora; in the corner a sacred animal: a jackal, falcon etc... See stelae Nos. 317—330—272—371.

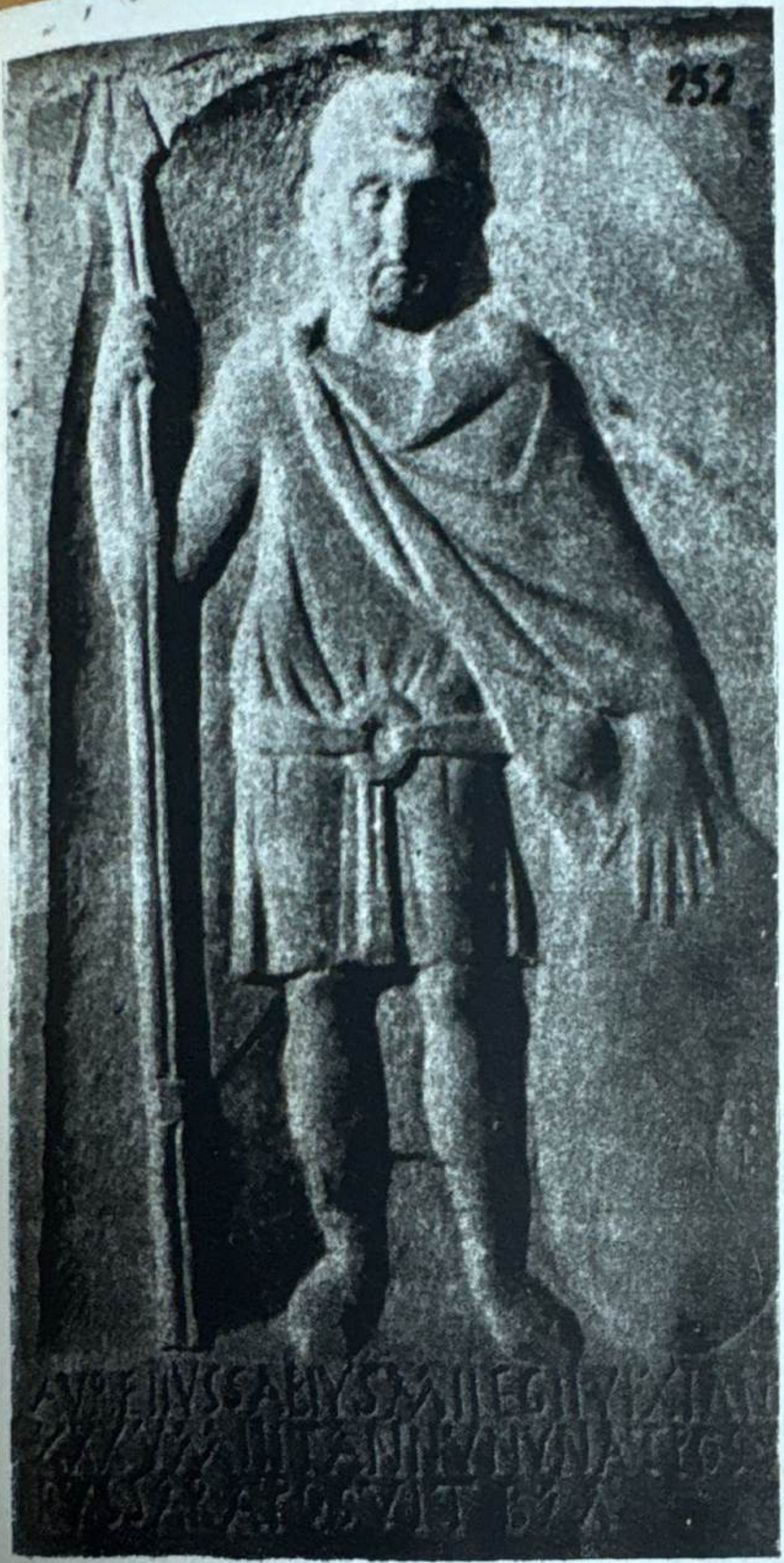
Other stelae represent, in high relief, soldiers in Roman uniform, wearing the toga. (See stelae Nos. 23933 — 2177 — 24490).

252 — Marble funerary slab which decorated the tomb of a soldier of Syrian origin «Aure-

lius Sabius» of the second legion, who died at the age of 35. (Fig. 15).

3899 — Shaft of a column of bluish marble representing in high relief a Roman soldier «Aurelius Alexander» in a standing attitude. The inscription says that the soldier was of Macedonian origin and died at the age of 31; after 13 years of service. The monument was erected to him by Aurelius Heliodorus, his freedman and heir. In his right hand the figure holds a partera for libation and in the left a roll of papyrus. He is flanked by two military ensigns, two lances decorated with seven round shields and surmounted by an open hand.

Along the left wall are the funerary stelae from Abou-Bello (old Terenouthis between Khatatba and Kafr Daoud in Beheira). Most of these stelae date from the third and fourth centuries A.D., the last days of paganism in Egypt. This period was characterised by the decline of art and of commerce which is reflected on these stelae. They are made of limestone and rarely of marble, with the representation of one or twopersons. (See nos.



(Fig. 15) Funerary Slab

318—321). They show a mixture of Egyptian and Roman elements, e.g. Nos. 324—2166, which represent a standing person full-face, raising his arms in the attitude of prayer Stelae Nos. 315 — 327 — 372 — 330 represent a person reclining on a couch and in the corner the sacred Egyptian Gods Anubis and Horus. It is clear that pagan rites were still practised in Alexandria till the fourth century A.D.

ROOM 7

Most of the monuments exhibited in this room were found in the excavations made in the neighbourhood of Aboukir in 1891.

Middle of the Room.

359 — Colossal statue in red granite of one of the Pharaohs, which was afterwards usurped by Ramses II (19th dynasty, 1298—1232 B.C.) In the left hand is a sceptre and on the left side of the statue is a figure of the Princess Hut-Ma-Ra, one of the daughters of the King. It was she who, according to tradition, saved the infant Moses. On the back of the statue are the names and titles of Ramses II. Found in the Temple of Menouthis, south of Abukir

361 — Headless sphinx in sandstone bearing the name of King Amenemhat IV (twelfth dynasty, 1800 — 1972 B. C.). Found in the temple of Menouthis, Abukir.

363 — Headless sphinx in sandstone, originally made for a Pharaoh of the twelfth dynasty; (probably Amenemhat IV) but usurped by Ramses II and dedicated to Ptah and Sekhmet, Gods of Memphis. Found in the temple of Menouthis, Abukir.

In the niches to the right and the left of the entrance from room 6.

23840 — 23841 — Two headless statues of Isis with the sacred knot of Isis cn the chest. Black basalt. From Abukir.

In the niche to the right of the entrance to Room 9.

417 — Bust of statue of Ramses II in red granite. The royal chartouches are engraved on his shoulders. From Abukir.

In the nich to the left.

20723 -- Headless statue in black granite of a priest of the type called «pastophorus» or «shrine bearer», the one who carried shrines of the deities in sacred processions. He holds in front of him a shrine bearing a figure of Horus in warrior form, wearing the double crown of Lower and Upper Egypt. Roman period. From Abukir.

Cases A and D: Terra-cotta figurines, vesels and utensiles of different shapes and other objects which were found in the temple of Pnepheros, discovered at Theadelphia (Batn-Herit; Fayoum) Mostly Roman.

Cases B. C.: Heads of Pharaonic statues.

In the entrance of room 8

376 — A superb capital in black basalt with the four sides representing Hathor, Goddess of music. This type of capital was commonly used in buildings of the Ptolemaic period. The one here was found in Alexandria to the south of the old Rosetta gate.

ROOM 8

Facing the entrance, high up on the western wall is a wooden board on which two sticks and four bows are fixed, used perhaps for hunting or as weapons for war.

380 — Bas-relief in limestone found at Heliopolis in the tomb of a priest called, according

to the inscription, «Tha-Nefer» father of the God, bow bearer and servant of the gold. His father was Ankh-Psemmatik and his mother Nub-iti. The scenes from left to right are:

1) A large bouquet of lotus.
2) Tha-Nefer sitting on a stool with his name and titles written in front of him.
3) Another bouquet with a crane and two ducks.
4) An old musician on a stool playing the harp and behind him three women, the first beating a drum and the other two clapping their hands.
5) A bouqet.
6) A stand behind which a man called Knum-Nefer is preparing a drink for the deceased.
7) A bouquet.
8) Two women dancing, the first playing a lyre and the second a guitar.
9) A small bouquet with a crane above it.

The subject of the last scene is a dance. XXVI dynasty, VI century B.C.)

Beside the walls.

378 — 379 — 381 — v82 — 383 — Five anthropoid sarcophagi in nummulithic limestone, found in a necropoiis in the provinec of Qena.

CASE B:

387 — Outer coffin of a mummy found at Deir El-Bahari in 1891 of a man called Hor-in-phu, an emblamer of the palace. The interior surface has a red back-ground with the figure painted in yellow, green and white. On the interior sides of the coffin at the end near the head, is a serpent with outspread wings, and the sign of Goddess Neith on its chest. Each of the inner sides has three genii standing at altars surmounted by a vase for libations. At the bottom of the coffin, at the end near the head, there is a coiled serpent holding the Ankh, the sign of life. Under this, Goddess Neith is standing, in profile, with Hieroglyphic signs on both sides and to the right a serpent twisted round a lotus plant. Lower down the soul of the deceased, in the form of a divinity, is seen in profile, turned to the right, with the plume, sign of truth. On the exterior

of the coffin are scenes from the book of the dead. From left to right we see the mountain of the west where the dead are buried. On top of it Goddess Nut is seen embracing the disc of the sun; in the centre of the disc is the sacred scarab. Continuing to the right we see three rows of jackals, dog-headed apes and hawks adoring the Sun. The next scene has, as its central point, the mummy itself, which is placed upright at the extreme right end of the coffin. In front of it are twelve personages; women weeping and some priests clothed in panther-hides. They are bowing before the mummy and making offerings to it. The mummy is placed at the entrance of the tomb, a rectangular edifice surmounted by a small pyramid. The other side of the coffin is very similar. To the left we see the mountain of the West, then the goddess of the north with the eye of Horus; Goddess Hathor, in the form of a white cow with black spots, descending from the mountain. The son of the deceased followed by a woman clothed in black, probably the widow, is making numerous offerings to the gods. A boat to convey the deceased has a pilot standing on the prow to direct the movement, and holds the ropes which are attached to four jackals and three hawks with human heads. Below a second boat with tree rowers, is transporting the offering (XXI dynasty).

CASE E:

389 — A mummy dating from the XXVI dynasty, in its sycamore coffin. The outer coffin is not decorated but the paste-board (cartonnage) case for the mummy is completely decorated. The mask on the face is painted pink and the wig black. Below the neck Goddess Neith is seen bearing the sign of life. A broad and rich necklace hangs over the shoulders. The rest of the body is divided into horizontal zones, and in each of them, on a golden ground, scenes of funeral ritual are painted.

CASE D:

388 — Mummy and lower part of a wooden coffin of a lady called Kharu, daughter of Nes-Amen a boat-man (of the barque) of the temples of Amon in Thebes. The cover of the coffin (No. 418) is on a pedestal beside the wall (XXVII dynasty, 525—404 B.C.).

CASE C:

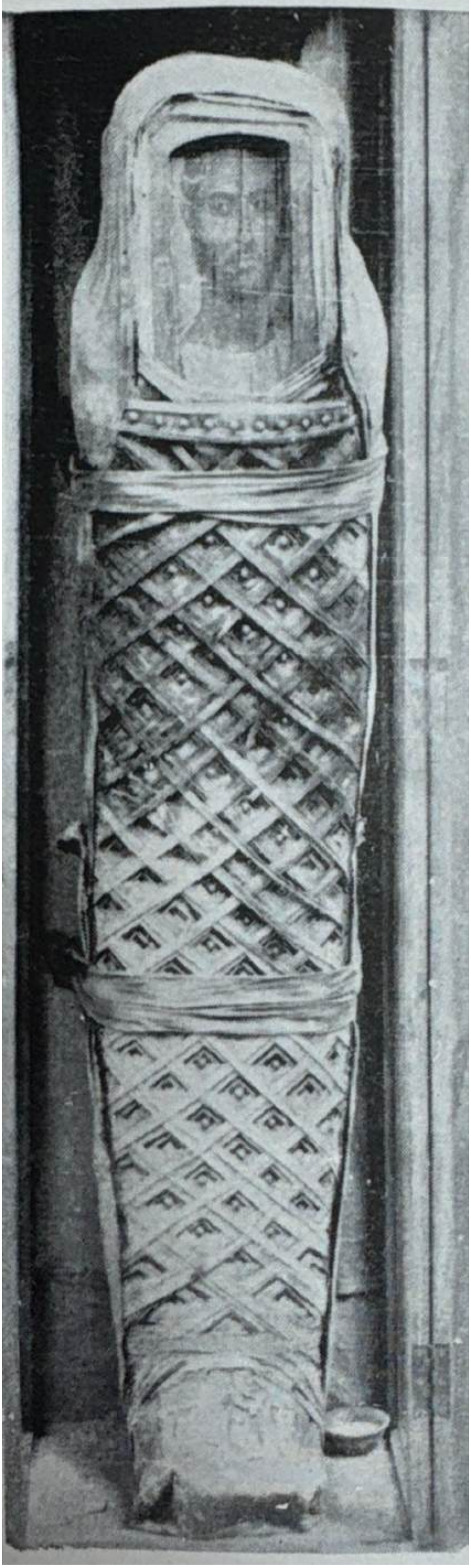
385 — A mummy from a necropolis in Upper Egypt which was damaged a long time ago by people in search of treasures. The nummy belongs to one of the high priests of Amon whose name was Ankh-Khonsu.

CASE R:

7312 — A mummy from the Roman period. Over the mummy's face is placed the portrait of the deceased painted in the encaustic (wax) technique on a wooden tablet, framed by a border of canvas and plaster gildede and fastened down by the bands which envelope the mummy. It shows a bearded middle-aged man with prominent cheekbones. His hair is black and short, his forehead narrow and his nose straight. He has a thin moustache on a small curved mouth. A short black beard frames the face which has a thoughtful expression. From Robayat (Fayoum) II century (Fig. 16).

CASE X:

7311 — A mummy similar to the previous one.



The portrait placed over the face is painted on a thin wooden piece. Many of these portraits were found over mummies in the Roman tombs in Upper Egypt, specially in Sakkara and Fayoum. They were probably made during the life time of the owner to be hung on the walls of the house and afterwards used as a mummy portrait. Most of these portraits date from the first and second century A.D.

ROOM 9

Most of the antiquities exhibited in this room were found in the excavations made at the village of Batn-Herit (Fayoum) known in the Ptolemaic period by the name of Theadelphia. The temple of the principal god of Theadelphia (the crocodile) was discovered in 1913, and the temple itself with its monuments were transported to the museum. The sanctuary can be seen in the north garden.

In the middle of the room.

19679 — 19680 — 19681 — A wooden stand and stretcher which were used in the procession of the crocodile-god. On the stretcher is the mummy of the crocodile. These were discovered in the temple of Thedelphia which dates from the middle of the second century B.C. During festivals, the crocodile was placed on a stretcher and carried on the shoulders of the priests who went round the temple before laying down the god in his shrine. (See the painting fixed to the nothern wall on top of the door).

19678 — A large wooden door from the temple, with a Greek inscription carved on it which says that the pylon and the door were erected by a certain Agathodoros son of Agathodoros from Alexandria, in honour of King Ptolemy, his sister and wife Cleopatra, and of his wife and niece Cleopatra, in 137 B.C.

On the western wall.

20223 — 20224 — 20225 — Frescoes from the temple of Theadelphia representing the God Heron. Heron was a god of Thracian origin and was worshipped by the Tracian mercenaries who lived in Fayoum during the Ptolemaic period.

To the left of the entrance.

20681 — Bust of Serapis of painted plaster in high relief, found in the temple of Theadelphia.

North-western corner.

420 — Part of an obelisk of King Seti I (XIX dynasty 1312 — 1298 B.C.) found in Alexandria in the Labbane district. It had been transported from Heliopolis. The King is represented paying his devotions to Aton.

East wall.

401 — Statue in black basalt of the goddess Sekhmet (goddess of War) with the head of a lioness, found under a house in Alexandria (XVIII dynasty 1405 — 1370 B.C.)

North wall.

437 — 438 — Two planks from a wooden coffin on which are carved several funeral genii (divinities of the other world).

415 — Bust of an Egyptian priest with the eyes inlaid in ivory and ebony.

20857 — 20858 — 21746 — 21747 — Four limestone stelae bearing a Greek inscription which mentions that the privilege of asylum was given to the temple of the crocodile-god at Theadelphia. This privilege, conferred by a special Royal decree, allowed those who had committed some offence, fugitive slaves, maltreated cultivators or hunted innocents, to take refuge in the temple and thus be safe from arrest.

ROOM 10

In this room are exhibited several wooden coffins (exterior covering of mummy cases) inside the glass cases A - F - G - K - I. They are all decorated with scenes representing the journey of the deceased to the other world and the protection he receives from different deities. The scenes are very similar and therefore we shall later on describe in detail case F in the far right hand corner.

To the right of the entrance:

CASE C:

Upper part contains small statuettes of various Egyptian deities:

1) Khnum represented with the head of a

ram, god of Elephantine (Aswan); like Ammon at Thebes and Phtah at Memphis.

2) Nefer - Tum, the son of Ptah and Sekhmet, gods of Memphis represented with a human head over a lotus flower.
3) Anubis, god of embalming and burial, represented with the head of a jackal.
4) Osiris, god of the other world, represented in the shape of a human-being wrapped in a coffin with the hands ac oss the breast holding a sceptre and a flagillum.
5) Apis represented in the shape of a strong bull crowned with the solar disc and uraeus. The bull Apis was the living image of Ptah (God of Memphis).

The central part contains statuettes of:

1) Bastet; Goddess of Bubastis (Tell Basta, near Zagazig), represented in the shape of a cat or a woman with a cat's head.
2) Sekhmet; Goddess of war, wife of Ptah, represented with the body of a woman and the head of a lioness.
3) Thoth; God of wisdom, represented in the

shape of an ape or an ape with the head of an Ibis.

4) Imhotep; originally the great architect and minister of King Zoser (III dynasty). He was the builder of the earliest stone building in the world, the step-pyramid at Sakkara. Imhotep was deified in later times and became god of medicine. He is represented as a sitting man with a roll of papyrus on his knees.

5) Nephthys, always bearing her name in hieroglyphic over the head. She was sister of Isis and Osiris, and wife of Seth.

6) Isis: Wife of Serapis according to the new triad established by the early Ptolemies to bring the Egyptians and the Greeks in Egypt to-gether through religion. Isis is represented as a lady sitting on a chair suckling her son Harpocrates.

7) A triad consisting of Isis, Nephthys and Harpocrates.

8) Anubis.

9) Apis.

10) Isis suckling her son Harpocrates.

11) Thoth represented as an ape.

12) Bastet, the cat.

13) Nefer-Tum and Bastet.

14) Thoueris, represented with the head of an hippopotamus, hands of a woman and legs of a lion. She was especially protectress of pregnant women.

15) Ptah: was identified by the Greeks and Romans with Hephaistos and Vulcan. He was the god of Memphis and was represented either seated or standing holding a sceptre with both hands.

16) Neith, goddess of Lower Egypt (Delta) represented as a standing woman with the crown of lower Egypt on her head.

CASE D:

First shelf:

1826 — Head of a mummy with the face partly concealed by a covering made of small linen bandages.

1825 — An interesting head of a mummy with a gilded mask directly moulded on the face of the deceased and thus giving details of it.

Second shelf:

843 — A small wooden statue of a recumbent cow with the head turned to the right. There is a sort of rectangular basin between the

+

360

front legs. This statue, in the shape of a box, seems to have been intended for votive offerings to the soul of an official who was in charge of the cattle of Amon, as the hieroglyphic inscription on the back of the cow informs us. Beside the statue is a mummy of an Ibis wrapped in linen with a representation in relief of a seated Thot.

Third shelf:

Mummy of a child in its painted pasteboard case and gilded mask.

Fourth shelf:

Mummy of an eagle in its wrappings.

CASE A - A:

Contains a collection of small statuettes of different divinities.

Shelf A:

Two statuettes of Horus and two statuettes of Goddess Bastet with the head of a cat.

Shelf B:

Statuettes of God Thot in the shape of an ape.

Shelf C:

Statuettes of Bastet with a human body

and a cat's head.

Shelf D:

Statuettes of Sekhmet with the head of a lioness.

Shelf E:

Statuettes of Thot in the shape of an ape.

Shelf F:

Statuettes of Bastet.

Shelf G:

Statuettes of Imhotep represented as a seated person with a roll of papyrus on his knees.

Shelf H:

Statuettes of Horus with the head of a hawk wearing the crown of Lower and Upper Egypt.

Shelf I:

Statuettes of Bastet.

Shelf K:

Statuettes of Bastet, Ra, Osiris (in wood, Horus and the sacred Uraeus.

Shelf L:

Coloured straw basket of good workmanship in which was found a quantity of dom and eggs. Beside it are statuettes of Horus, Bastet and Sekhmet.

CASE D. D:

Collection of alabster vases of different shapes from the excavations at Sakkara (Memphis) (IV, V, VI dynasties).

CASE E:

Contains a collection of statuettes of various divinities.

Top shelf:

Statuettes of Osiris, Hathor, Isis, Bastet and Ptah.

Second shelf:

Right side: Statuettes of the God Hor-

Shef whose sacred animal was the ram.

Left side: Statuettes of Isis suckling Harpocrates; Osiris; Osiris in the shape of a Canopic jar and the sacred Uraeus.

Third shelf:

500 — Triad of Isis, Osiris and Horus, Bronze.

[illegible] 531 — 540 [illegible] — Triad of Horus between Isis and Nephthys. Faience.

[illegible] 1181 — Four divinities carrying a scarab on their heads.

1188 — A small bronze statue of Anubis (the jackal) sitting on a lotus flower.

1300 — 1301 — Bronze statuettes of the sacred fish.

1272 — Bronze fish-hook decorated with an ape and a hawk.

1302 — 1304 — Two heads of statues in black stone.

1195 — Sphinx carrying a sacrificial table on its back.

Central Part:

Fragments of papyri some in the hieratic script and some in demotic.

Lower Part:

Collection of alabaster cinerary urns from the Roman period.

To the left of case F on a woden pedestal:

[illegible] P. 59531 — Part of a statue of grey granite of an official of the XVIII dynasty (about the time of Amenophis III, 1405 — 1370 B.C.), wearing the traditional pharaonic wig and a garment with wide pleated sleeves. On the supporting pillar of the back are seven vertical lines of a hieroglyphic inscription reading from right to left. They commence with the usual prayer for funerary offerings to Ra-Harmachis-Atum on behalf of the official, who was a «hereditary prince, local prince, judge, «He of the Curtain» (title given to a minister) great in his dignity, beloved real royal scribe, bearer of the standard at the right hand of the King, and the leader of the festival of Amon in the festival of Eternity» Found by the Museum in 1942 at the Srapeum area (Pompey's Pillar).

Beside case F in the corner:

1296 — Statue of the sacred ape (God Thot), in limestone.

CASE F:

Contains the wooden cover of the coffin of Chonsumes, priest of Amon at Thebes, found at Deir El-Bahari, in 1891. The mummy itself is in the Cairo Museum. The head bears a bouquet of lotus; the necklace which covers the breast is composed of flowers and buds of lotus; in the centre of the necklace is a winged scarab, wearing the solar disc with its wings outspread on the Dad «nilometre».

The coffin is divided into zones picturing the journey of the mummy in the other world:

First Zone:

(From the left) shows Osiris in a naos, ornamented with the Uraeus sitting in front of a sacrificial table, attended by Goddess Nephthys standing behind him. A winged Isis painted in green, spreads her pinions to protect the soul of Chonsumes. The inscription beside Isis reads: «Isis, the great mother of the god, the ruler in the west, grants everything good and pure». There is a similar representation to the right; here, the standing goddess is Isis and the winged one is Nephthys. The inscription beside Nephthys reads: «Nephythys, august goddess, ruler of the West, grants everything good and pure». Behind Isis, Anubis is seen; there are two funeral genii to the right, and two to the left.

Second Zone:

Nut, goddess of heaven, spreads out her wings to receive Chonsumes to her bosom. At each side Anubis stands upright. Beneath Nut a winged scarab floats, surmounted by the solar disc, flanked by Uraei. To the left and right of this are scenes of adoration.

Third Zone:

The naos of Kheper in the centre. At the top, the sun which moves from north to south on the hieroglyphic sign which means the sky. The mystic eye of Horus to right and to left. To the right, Osiris, lord of eternity, attended by Isis standing with a band in her hand, is crowned with the solar disc and seated opposite to a goddess in the form of a winged serpent. To the left the same representation, except that goddess Isis has changed places with Nephthys. At the edge, on each side, Chonsumes as priest makes his offerings to Osiris.

Below this picture, the winged solar disc floats from north ot south. Four times there is the sign of life, and five Uraei to the right and to the left. Four funeral genii followed again by the scarab crowned with the solar disc and with outspread wings. Lower down, the solar disc and two simple scarabs; four genii to the right, and three to the left before the emblem of Amentet. Another scarab with outspread wings, and finally the solar disc between the goddess of the North and that of the South, the mystic eye of Horus and a Uraeus on each side. To the right, Osiris, wearing a green crown is seated in front of the sacrifical table while Isis is standing up behind him. Facing Osiris, a genius is standing, whose head is formed of the emblem of Amentet. To the left, an analogous representation.

Lower down at the foot, three genii face to face in front of the hawk-headed Osiris wearing the solar disc and seated at the sacrificial table.

To the left of the entrance.

GLASS CASE N:

Contains seven gilded masks of females found at Panopolis «Akhmim». From the late Roman Period.

CASE M:

Beautiful mummy cartonnage. At the top, between the bands which confine the face and the neck of the mummy, we see goddess Maât «The Just». She is seated to the left, holding the sign of life; in the space below, the Ibis of Thot, with the ostrich plume of truth in front of him. A great winged scarab is extended on the breast of the mummy: the first figure to the right is the genius Tuamutef (with a hawk's head), he is followed by Qebhsennuf, with a jackal's head. To the left of scarab, the genius Amset, with a human head, is seen followed by Hapi, with a baboon's head. These four figures represent the four sons of Horus.

First Zone:

Osiris standing, followed by the goddesses Isis, Nephthys and Maât. The deceased is presented to them by Thot, Anubis and another Maât.

Second Zone:

Osiris sitting as the judge of the dead, on a throne placed on the lower half of a serpent's body, the upper half of which raises itself up in front of the god to frighten those who might approach. Isis is standing behind Osiris. The dog of the infernal regions is also keeping guard over the god. Anubis is arranging the double balance, in one of the scales he has put the heart of the deceased and in the other a statuette of Maât. The scales are even and Thot annuonces this to Osiris who pronounces the judgment.

Third Zone:

Osiris is receiving the homage of Isis and

Ra-Hor, to the right; and of Nephthys and Anubis to the left.

Fourth Zone:

Amset, Hapi, Tuamutef and Qebhsennuf the four sons of Horus, guardians and protectors of the tomb.

CASE L:

The upper part contains a collection of Ushabtis (those who answer) so-called, because it was they who answered and presented themselves when the name of the deceased was called out, to do the work for him. The formulae engraved in hieroglyphic on their bodies correspond with this idea. Usually they were made of faience, terra-cotta or wood with green and blue colours, and were deposited in tombs with the mummies.

Central Part:

Contains some pectoral coverings of mummies from the Ptolemaic period.

Lower Part:

A Wreath of dried flowers and mummies of birds and animals.

CASE B, B:

A collection of various divinities in bronze and faience.

Shelf A:

٢٣ 1457 — Statuettes of God Ptah in the form of a mummy.

علي 1455 — Statuettes of Harpocraes «Horus the child» putting his thumb in his mouth.

Shelf B. E:

Statuettes of the goddess Neith; chiefly worshipped at Sais. She is wearing the crown of the north.

Shelf C:

Collection of various divinities.

Shelf D:

Statuettes of the god Shu, holding up his arms to separate earth from sky. Also a statue of Chonsu, god of the moon.

Shelf F:

Four statuettes of Amon Râ, wearing the crown with two high plumes.

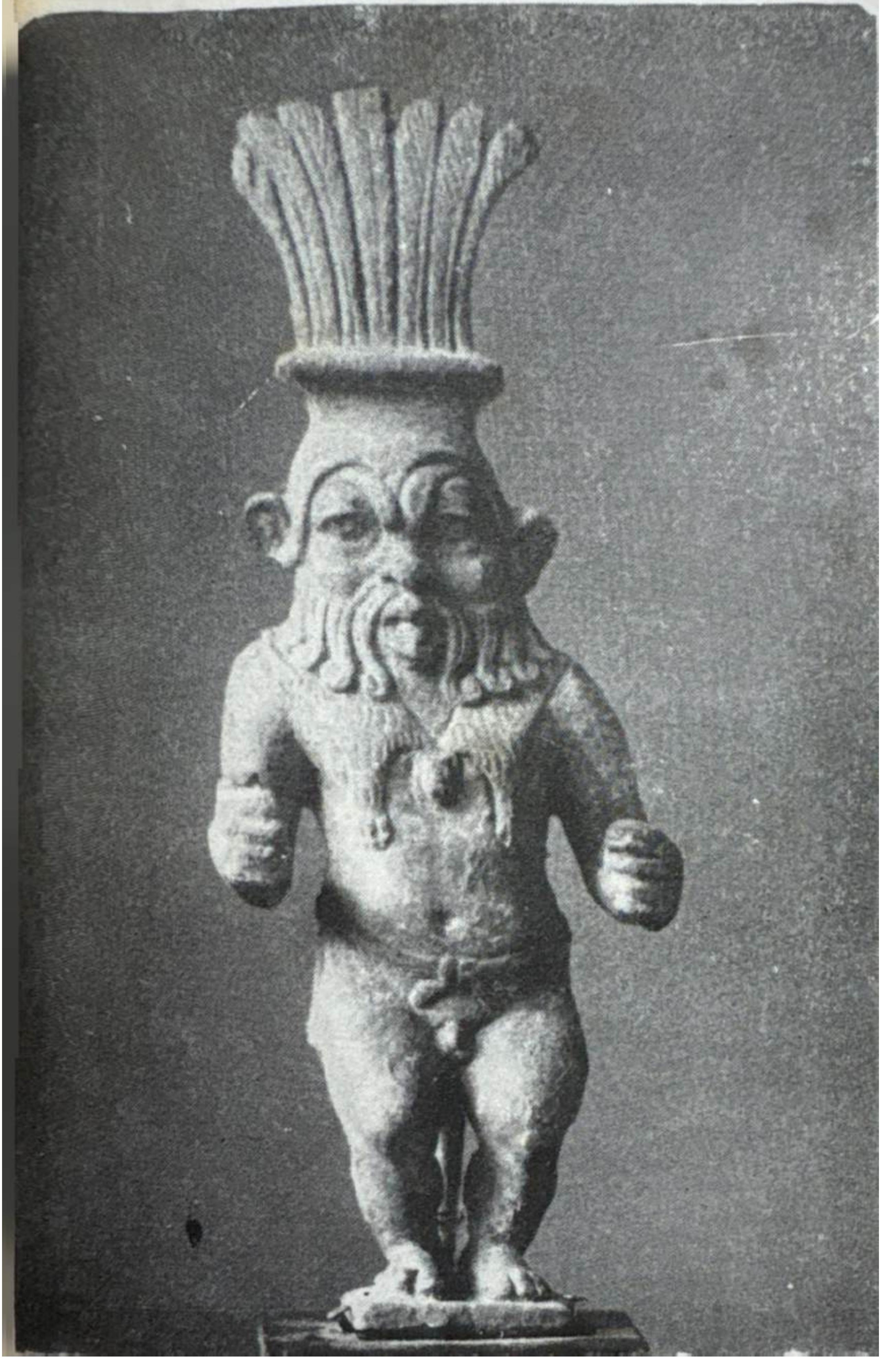
Shelf G:

Small figurines of Bes, god of Music and dancing. He is represented with a deformed body, prominent eyes, protruding tongue and crooked legs (Fig. 17).

Shelf H. I:

Statuettes of Harpocrates with his head bald except for one lock pendant on his shoulder, putting his thumb in his mouth.

Lowered from shelf H are three cylindrical pots in bronze with long broad necks provided with movable handles. This kind of vase, called situla, has a particular importance in the worship of Isis. The exterior surfaces were often decorated with figurines connected with the worship of Isis.



Shelf J:

Numerous statuettes of Isis suckling Harpocrates.

The lower part contains two wooden head-rests, a folding stool, incrusted with ivory; a model in limestone of an Egyptian house and conical stamps in terra-cotta.

CASE H:

Upper part: First and second shelves:

A collection of small vases in alabaster of various shapes, and some heads of statues in granite.

Third Shelf:

Contains several alabaster canopic jars, meant to receive the intestines of the deceased. Four vases of this kind were required for every body and were shaped as Amset, Hapi, Thuanmutef and Qebhsennef who were the four sons of Horus.

Central Part:

Small vases mostly in alabaster used for perfumes, eye paint (Kohl) and unguents.

Lower Part:

Contains large canopic jars in alabaster.

8066 — Beside case H; Head of a black granite statue of a Pharaoh of the XVIII dynasty (probably Amenophis III). (1405—1370 B.C.).

3221 — Headless bust of a female statue in granite rather similar to a statue of Queen Arsinoe, wife of Ptolemy II «Philadelphus» in the Vatican.

CASE O:

Contains a big collection of different kinds of amulets. The Ancient Egyptians sought to defend the eternal life of dead persons by folding into the wrappings of mummies such amulets. These charms were made of gold, bronze, stone, glass and most frequently faience. Of these there are some in the shape of two fingers, a papyrus column, the four sons of Horus, the udgat eye (the eye which protects against evil), and more frequently the scarab.

The scarab is a dung-beetle, black in colour. In ancient Egyptian language it denotes a word «kheper» meaning «to be or to become». In Heliopolis, one of the most ancient centers of religion in Ancient Egypt, the scarab was believed to be a manifestation of the creator god «brought by himself into existence, the god Kepri, the rising sun». This is due to the fact mentioned by Plutarch as follows, «As for the scarab-bettle, it is held that there are no females of this species they are all males. They place their seed in a round pellet of material, which they roll along, posting it with their hind legs, imitating by their action the course of the sun from east to west which seems to follow a direction opposite to that which the sky follows».

For general purposes, the scarab was used as an ordinary seal to stamp the clay sealings of vessels. It was also carried as a protective amulet for the insect was believed to conceal in itself the power of eternal and renewed life. Historical scarabs were incised in the same way as our modern commemorative medals and stamps. The large heart-scarabs, generally flanked with falcons' wings were placed in mummy wrappings and often inscribed with the 30th chapter from the Book of the Dead to prevent the heart from testifying against the deceased in the last judgement. This chapter reads: «O my heart, the most intimate part of my being, do not stand up against me as a witness before the tribunal... For you are the god who is in my body, my creator who maintains my limbs».

CASE P:

Contains a collection of coloured glass. The ancient Egyptians were undoubtedly the first to make glass. They probably discovered it by mere chance as a result of a fusion of soda and sand. The art of glazing was known in predynastic times about (4000 B.C.) Coloured beads and small amulets made of glass were made by the Egyptians at the time of the Old Kingdom (3778-2423 B.C.). The usual colours were blue and green. In the time of the Middle Kingdom (2100 — 1580 B.C.) other colours began to appear: red and yellow. In the tombs of some of the Pharaohs of the New Kingdom e.g. Thothmosis II and Amenophis II were found fragments of glass vessels in different colours and shapes, some of them are almost transparent. After the foundation of Alexandria, glass became one of the flourishing industries in the city. Mosaic-glass; pieces of which may be seen in this case, was produced in Egypt and especially in Alexandria. Small thin plaques of mosaic glass of various colours were skilfully and tastefully assembled in such a way that they produced a polychrome ornament or flower design. This glass was popular and in great demand everywhere and especially in Rome. Another kind of glass made in Alexandria was the mille fiori, or thousand flowers, so-called because of their patterns. It was known in Ancient Egypt and pieces of it were found in Thebes dating from the XVIII dynasty. Glass rods of different colours were made into bundless in such a way that a cross-section of them would give a certain pattern.

ROOM 11

In this room are exhibited some of the most interesting specimens that the museum possesses of the art of Egypt in the Graeco-Roman period. The monuments are of mixed character for they are Egyptian in style and technique but they reveal here and there the influence of Greek art. They may reproduce Egyptian scenes with Greek or Egyptian inscriptions.

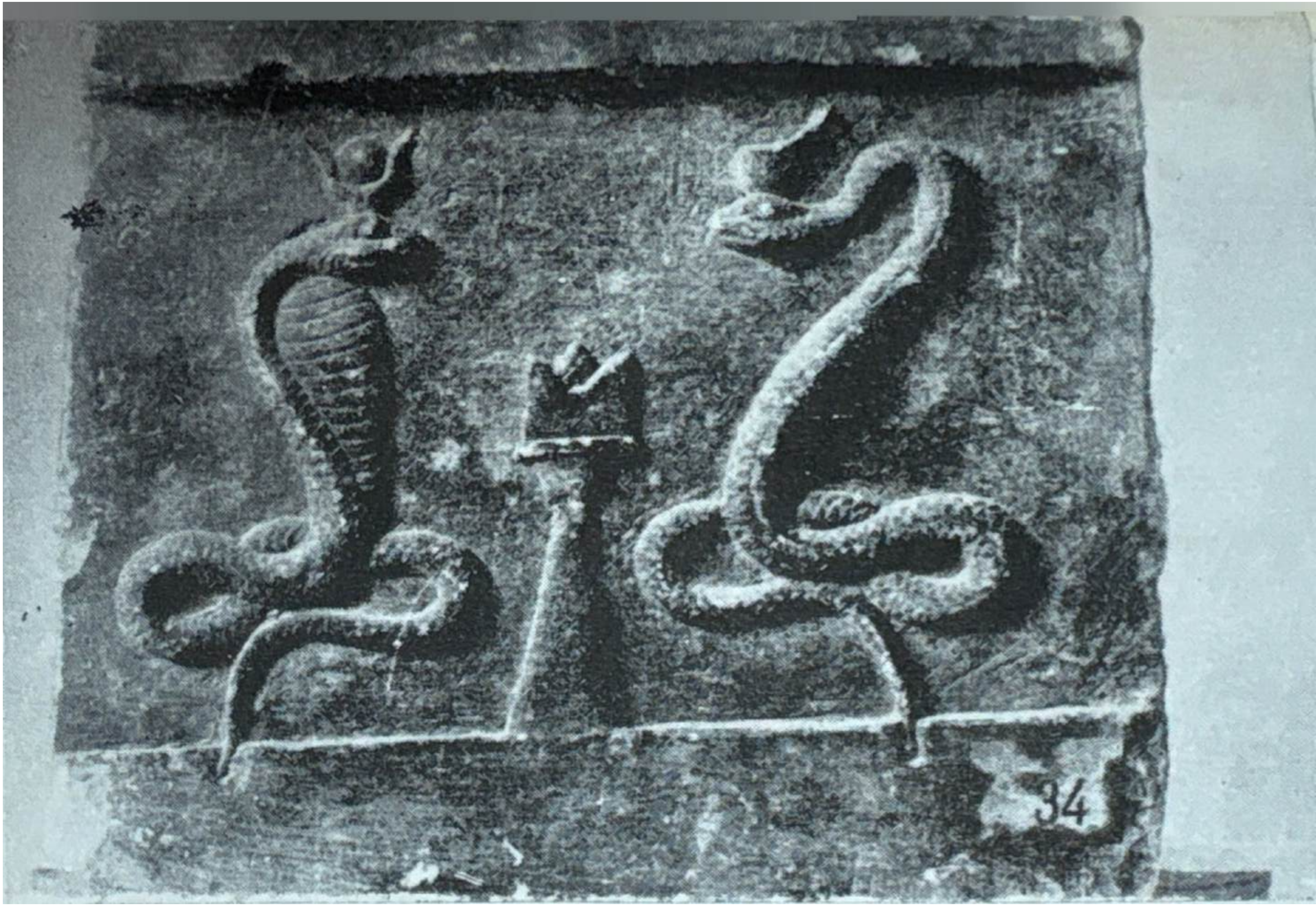
Along the south wall.

3162 — 3163 — Stelae bearing in relief mythological scenes of an Egyptian type, but below them are Greek inscriptions which prove that these stelae were dedicated to Egyptian Gods by persons of Greek origin.

3179 — A Stele in high relief representing an altar between two serpents (Agathodaemons) facing each other, the one on the right represents Serapis, the other on the left Isis. Compare the stelae Nos. 3182 — 3175 — 3180 which are similar to this one. (Fig. 18).

3167 — A stele in high relief representing Horus as a warrior, in profile, holding a large shield in his left hand, his head surmounted by the double crown of Upper and Lower Egypt. Sand stone.

3168 — A slab in high relief representing one of the Ptolemies sculptured in the Egyptian manner with the face in profile and the body


34

in a frontal pose. The head is covered with a wig and has a diadem which is decorated in front with the Uraeus.

To the left of the entrance.

Two large blocks of limestone, representing foot-prints with a Greek inscription on top of them. These foot-prints were dedicated to some divinties (Serapis or Isis) by those who received favours from the gods and so during their visit to the temples they used to leave such offerings as a sign of gratitude.

3212 — A nice little naos, in yellow limestone unfortunately in a poor state of preservation. It is dedicated to Isis who is represented in high relief, in the centre of the niche, sitting on a throne and suckling her son Harpocrates. The sides of the throne are formed by two sphinxes. The two columns are of the Egyptian type, with floral capitals and support a lofty frieze divided into two sections, one of which is decorated with a winged solar disc. On top of it there is a denticulated frieze, in the centre of which is a solar disc. A little behind, two more columns with papyrus-shaped capitals, surmounted by square blocks decorated with the head of Hathor, support an architrave on which there is a frieze of Uraei. Still further behind is the true cella whose entrance is flanked by two pedestals on which two sphinxes face one another. A demotic inscription is engraved on the base of the naos. From Kom El Khawalid (Beheira Governorate).

CASE A:

1332 — (second shelf): Headless statue in limestone of a woman represented standing with her back attached to a pillar, her hands going down to her sides, her left leg in advance of the right. She is dressed in a tight tunic which accentuates the lines of her young body. The artist has worked according to the canons of Egyptian art but was evidently under the influence of Greek art.

1431 — 19141 — 19127 — (third shelf): Three statues of Osiris represented in the form of Canopic jars. Marble.

On the north wall.

3211 — Limestone slabs from sculptures of a temple at Athribis (Benha). They are carved in bas-relief with the representation of the God Tutu (to the right) wearing a crown with many representations of heads of sacred animals and birds: Uraeus, Falcon, Bes, Ibis, Crocodile and Ram. Facing the God another god «Khenti Khet» is represented with a human body and a hawk's head. Above his head are the horns of an ox and a solar disc. Between these two figures, a sphinx crowned with two feathers, to the right, and a falcon with the double crown of Upper and Lower Egypt to the left, both in profile and represented in smaller proportions.

CASE B:

The top shelf contains various limestone slabs with representations in bas-relief of God Bes who, in No. 3184 for instance, is represented standing and on his right side a small nude woman is seen holding a sistrum in one hand and a tambourine in the other hand.

3151 — (Middle of second shelf): A head in black granite of a priest wearing a diadem, fastened at the top of his forehead in a knot formed of two lotus buds (cf. other similar heads in the same case).

At the end of this room on the two sides of the entrance to room 12, is a collection of eleven statues in black basalt (from No. 3192 to 3202). One of them (No. 3197) represents a priest whose name is engraved on the statue in Greek; another one (No. 3199) bears also in Greek the name of the owner. These statues were found at Dimeh (Fayoum) and are very interesting because they seem to be the work of native schools under the influence of Greek art.

In connection with this collection another head (No. 3204), which stands on a wooden pedestal to the left of case B, is worth noting. It shows the features of a Nubian, in black basalt, and it is remarkable for the care with which the artist has reproduced the facial characteristics of the race.

ROOM 12

Exhibited in this room is a collection of portaits and statues which generally possess the characteristics of the Graeco-Roman art.

To the right of the entrance.

3517 — Head of a child, in white marble with abundant hair tied up in a knot on the top of the forehead and falling behind the neck in long curls. It represents a well-nourished child with irregular but sympathetic features. (From Kom El-Choqafa, Alexandria).

3364 — Colossal head in red granite of Ptolemy IV (Philoptor) adorned with the double crown of Upper and Lower Egypt. The eyes were inlaid according to Egyptian art and he is without beard or moustache. He has the curly side-whiskers that are seen also on the coins of the King. (From Abukir).

22235 — Head in white marble which represents probably Neptune, God of the sea.

23848 — Head in white marble found in the sea at Abukir.

3871 — Head in white marble of a princess or a goddess perhaps Diana, goddess of hunting. (From Alexandria).

20194 — Statue in marble of a god probably Nilus (God of the Nile) sitting on a rock, the head and the arms are missing.

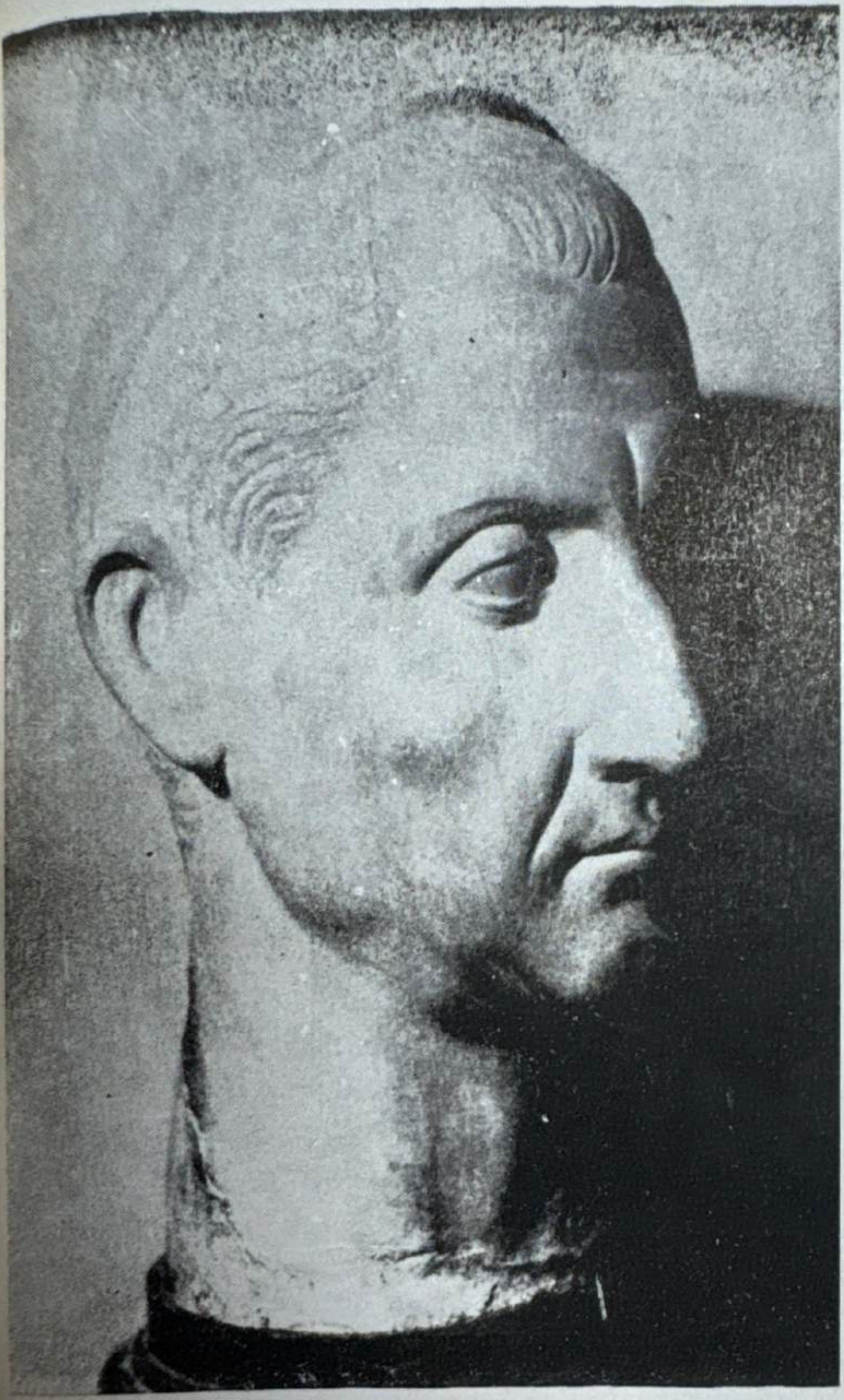
3912 — Colossal head of Serapis in white marble with traces of red colour still left on the face and head.

3243 — Fine portrait, in white marble, of Julius Caesar. His face is broader in the upper part, the hair is short and flat while his features are slim, delicate and full of intelligence. The ears stick out from the head. The pupils of his eyes are not marked. (Fig. 19).

3244 — Head of a young warrior wearing a helmet with a chin-strap. The forehead is triangular and the helmet adheres closely to the head leaving the ears exposed. The hair falls on to his forehead from below the helmet. The eyes are deep while the arch of the eyebrow is emphasised. He has a small mouth slightly opened. The pupil of the eye is marked by a small round cavity.

To the left of the entrance to the next room.

3470 — Head in yellow limestone of a young



(Fig. 19) Head of Julius Caesar

woman with a small face and irregular but pleasant features. The hair is short and numerous curls frame the face and cover the ears. A mantle covers the upper and back part of the head falling on the shoulders. The forehead is small and rounded while the large eyes have their pupils marked by a circle. The nose is slightly turned up, the chin is round, small and prominent.

3882 — Headless statue of a woman clothed in a chiton. The name of the sculptor (Ammonius son of Apollophanes) is seen engraved in Greek on her right knee. White marble; dating from the Roman period (II cent. A.D.)

North Wall.

3516 — Portrait in white marble of a young beautiful woman. She is looking towards her right into the distance. The eyes are wide open but their pupils are not marked. The nose is aquiline. The expression on the face is serious and sad. Her features are not exactly regular, but are nevertheless aristocratic and delicate. The coiffure forms a thick arch of small curls round the forehead. (From

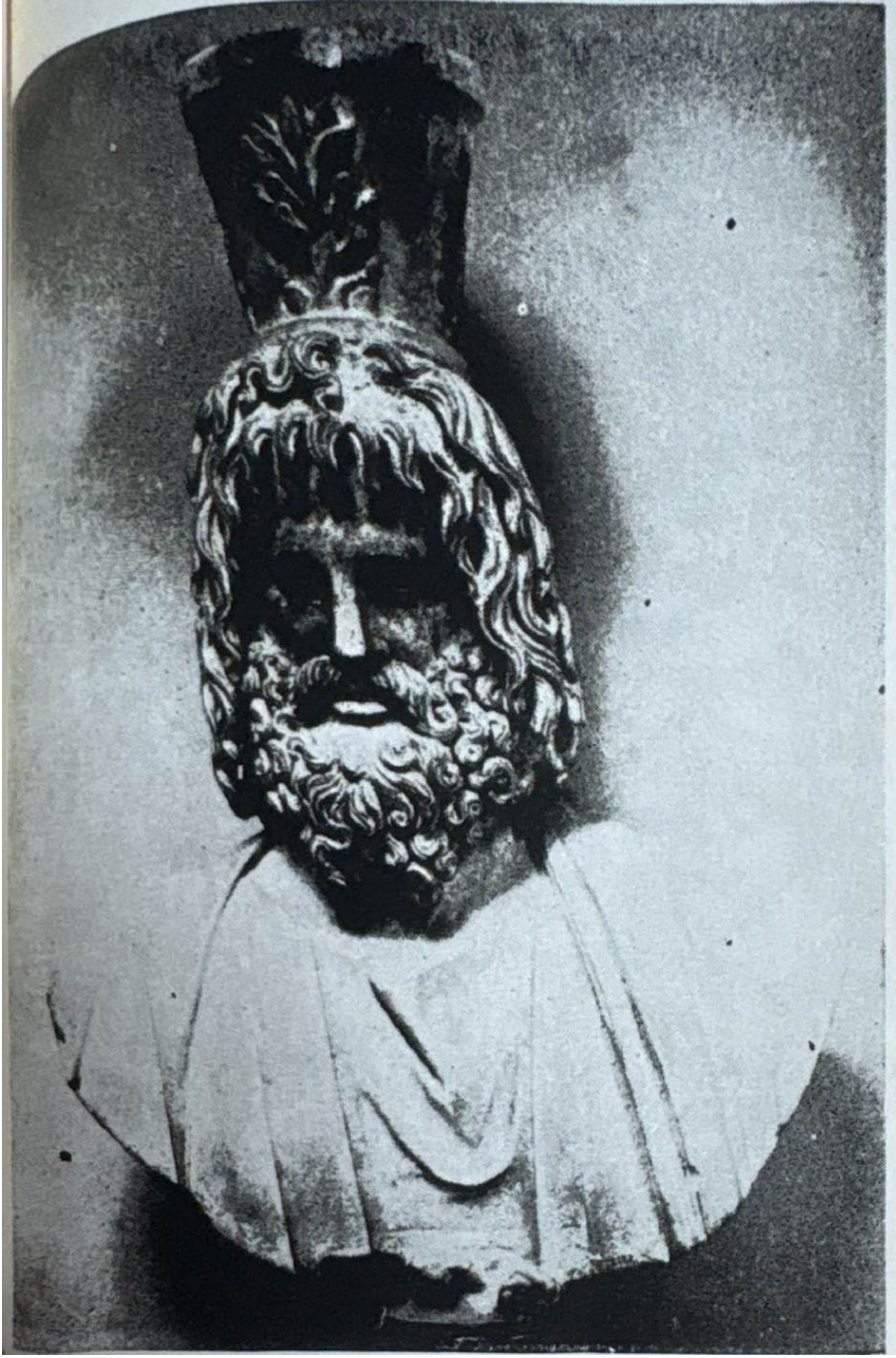
Kom El-Chaqafa, Alexandria).

3914 — Colossal head of Serapis found in the vicinity of Pompey's Pillar (Alexandria) Black basalt.

P. 10694 — 10695 — Mutilated statue-group in white marble representing the God Dionysos (to the left) and a young Faun (to the right). Dionysos is supporting himself on the Faun by putting his left arm around the neck of the latter, while the Faun is placing his right arm behind the back of Dionysos. Found near the Old Rosetta Gate (Bab Sharki, Alexandria). From the Roman period, II cent. A.D.

22158 — Bust, in white marble of Serapis with the Kalathos (sacred basket of mysteries) on his head. His head and beard are covered with thick curly hair while five locks are falling on his forehead. On the face are traces of gilding. Found at the Serapeum of Alexandria (Pompey's Pillar), (Fig. 20).

24092 — Head of a statue in marble, inclined to the left. The nose and lips are damaged. The eyes are deep while the eyebrows are emphasised. On the face are traces of a red colour. The gaze and the facial characteristics



are those of a strange person and the statue represents King Ptolemy VI, whom we know was a strange and unnatural person in his behaviour.

Under the shelf.

25803 — Lower part of a statue in white marble of Dionysos (god of wine) with the god resting against the trunk of a tree from which hang bunches of grapes. Beside the tree a panther, standing on his hindlegs, is devouring some of the grapes. Dionysos generally was the god of wine, the inventor and teacher of the cultivation of vine, the giver of joy and the dispenser of sorrow. The panther and other animals such as the tiger and the ass were associated with him. The monument belongs to the Ptolemaic period and is of very good workmanship. Found in 1942 near Tanta.

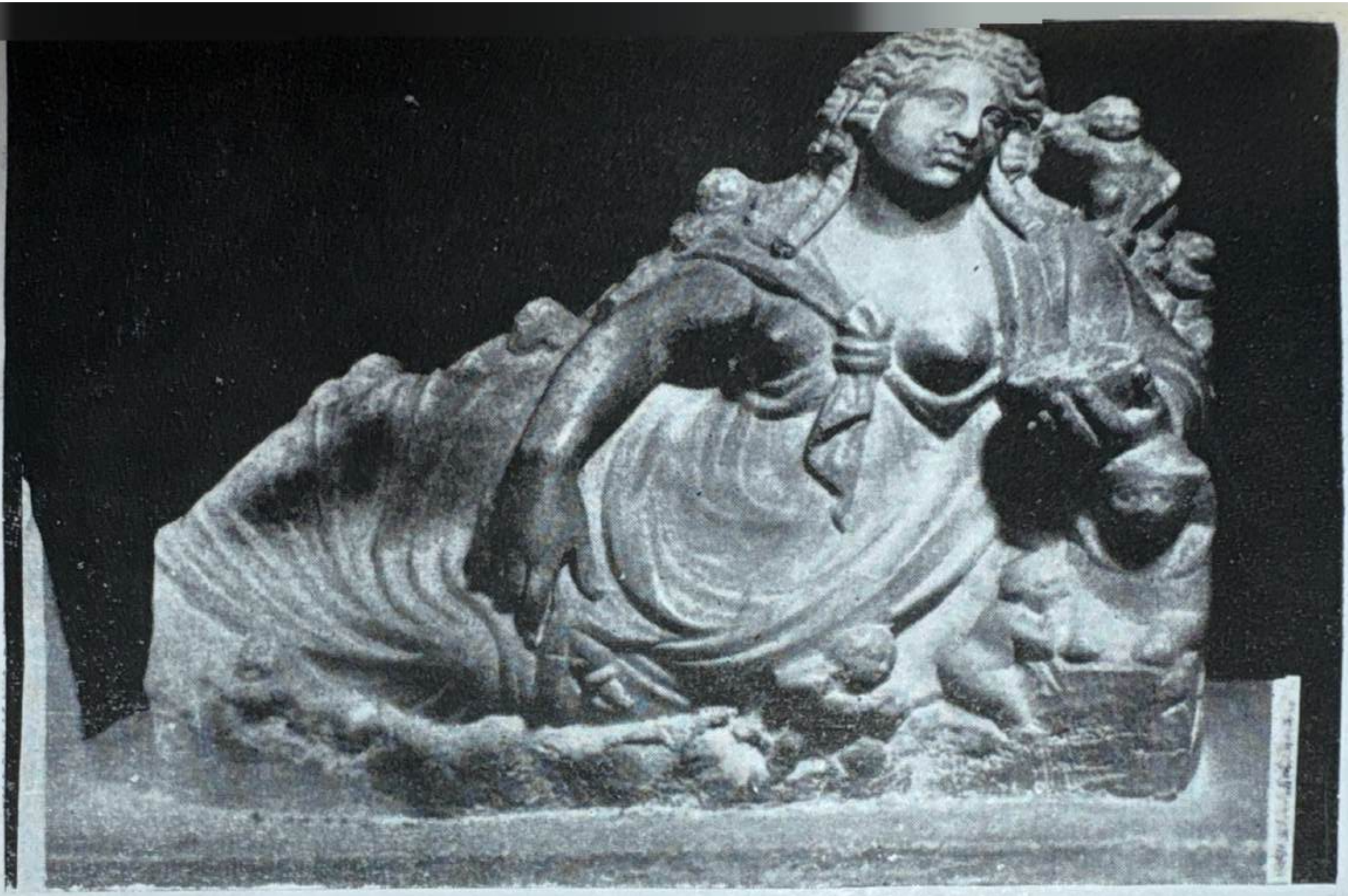
Beside the entrance.

3357 — Colossal head in greenish granite of a young king with the diadem and Uraeus. He is either Ptolemy V (204-181 B.C.) or Alexander IV, posthumous son of Alexander the Great. In any case it is a fine specimen of Graeco-Egyptian sculpture executed in accordance with the native canons. The eyes were inlaid.

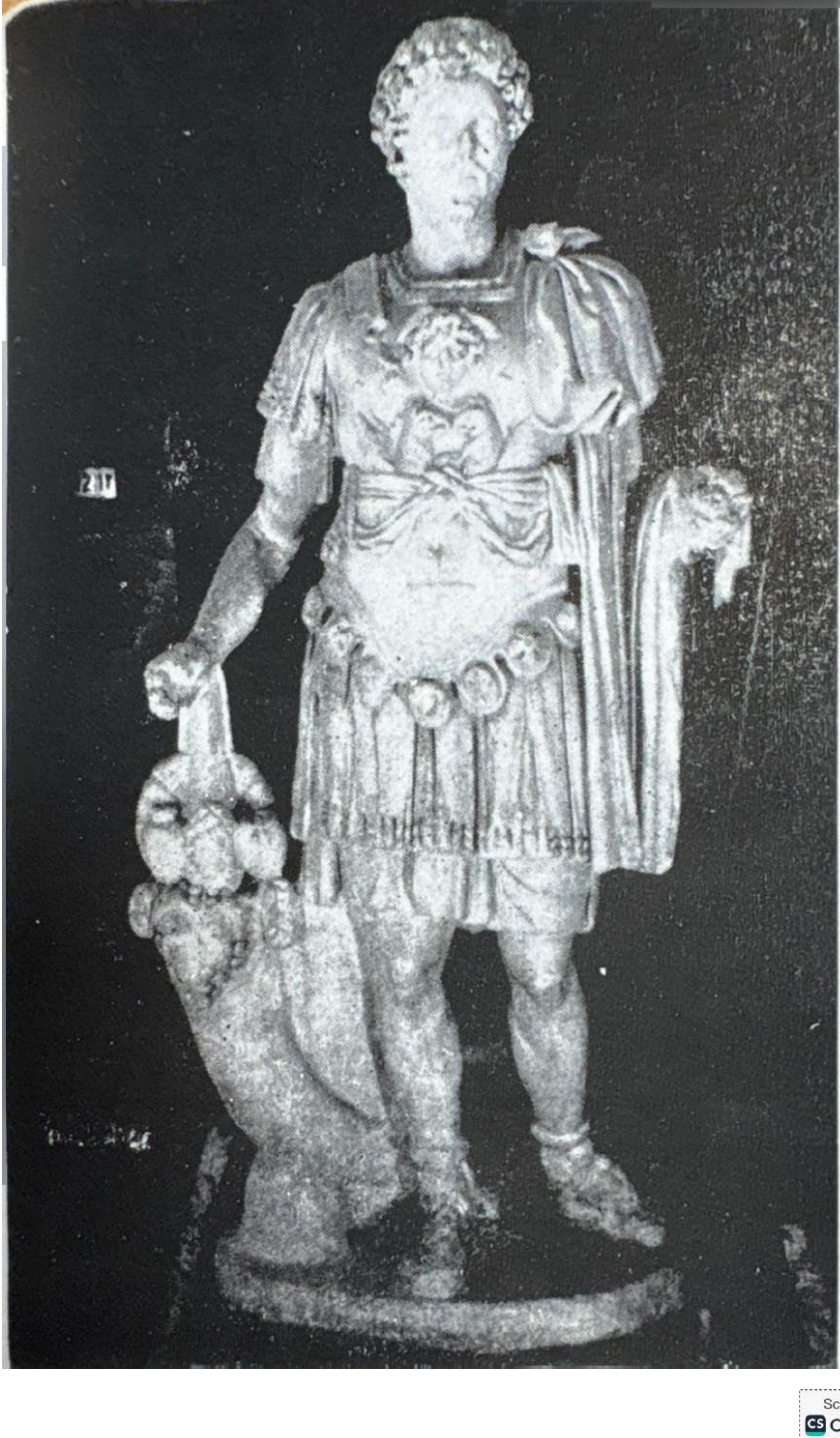
In the middle of the room.

24121 — Statue in marble representing Isis as the goddess of the Nile, reclining on her left side with her arm resting on a crouching sphinx (symbol of Egypt). She is holding in her left hand a vessel for the holy water and is surrounded by eight children, representing the number of cubits the water rises during the inundation of the Nile. From the Roman period (Fig. 21).

3250 — Colossal statute in white marble of the Roman Emperor Marcus Aurelius (161 — 180 A.D.) The Emperor is represented full-face, standing upright, slightly turned to the right. The weight of the body rests on the right leg, while the left leg is bent and drawn back. The emperor is bareheaded, clothed with the imperial cuirass as a military commander, and decorated with the commander's scarf. The cuirass is decorated in relief with the head of Medusa and



(Fig.21) Goddess of the Nile


217

two winged griffins. On the section beneath the belt, there was an eagle but it was removed in the Christian period and replaced by a cross. The lower edge of the cuirass is cut in the shape of a scalloped fringe, each scallop being decorated in relief either with an animal's head or with a flower His left hand is raised to the level of the hip and the emperor is grasping the hilt of his sword; the right arm rests on a cornucopia. His mantle, knotted on the left shoulder, is gathered up under his left arm, and falls down on his left side, almost to the knee The pupils of the eyes are marked by a hole. The emperor is gazing into the distance, with a gentle and pensive expression. Found under the foundations of Sayed Darwish theatre, Alexandria, (Fig. 22).

In Glass-Case.

22902 — Head in bronze representing the Roman Emperor Hadrian (117 — 138 A.D.). His beard and moustaches have short flat hair while the head is covered with curly hair. The eyes are inlaid with glass and ivory. Found at Dendarah, Upper Egypt. (Fig. 23).

ROOM 13

Facing the entrance.

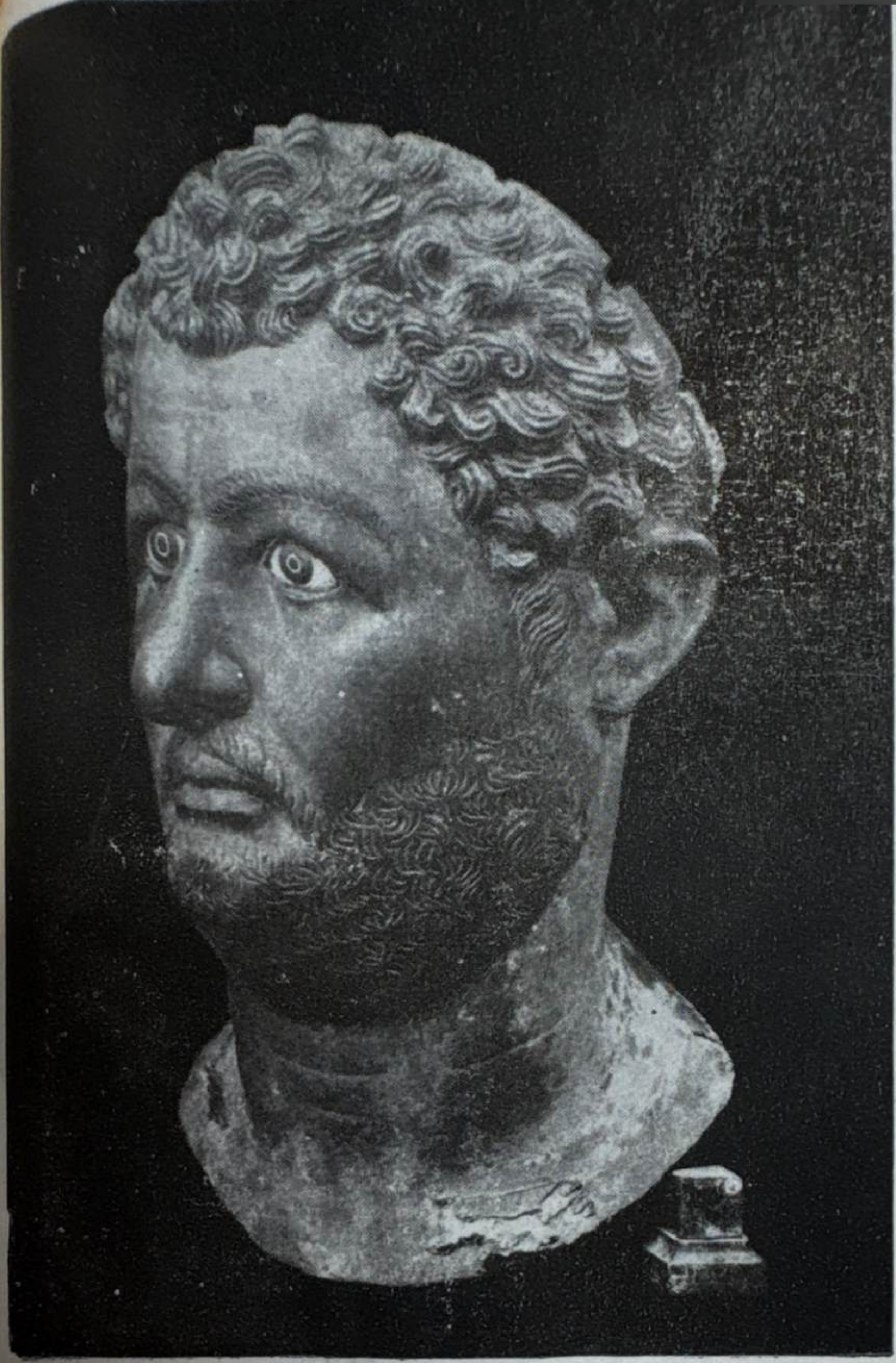
21992 — Very fine head in nummulitic limestone of a beautiful queen wearing an Egyptian crown decorated with uraei. Her forehead is also decorated with the uraeus. The hair is the wavy and tied with a diadem but the curls are falling under the diadem. This head probably belongs to the famous queen Cleopatra VII. (Fig. 24).

CASE B:

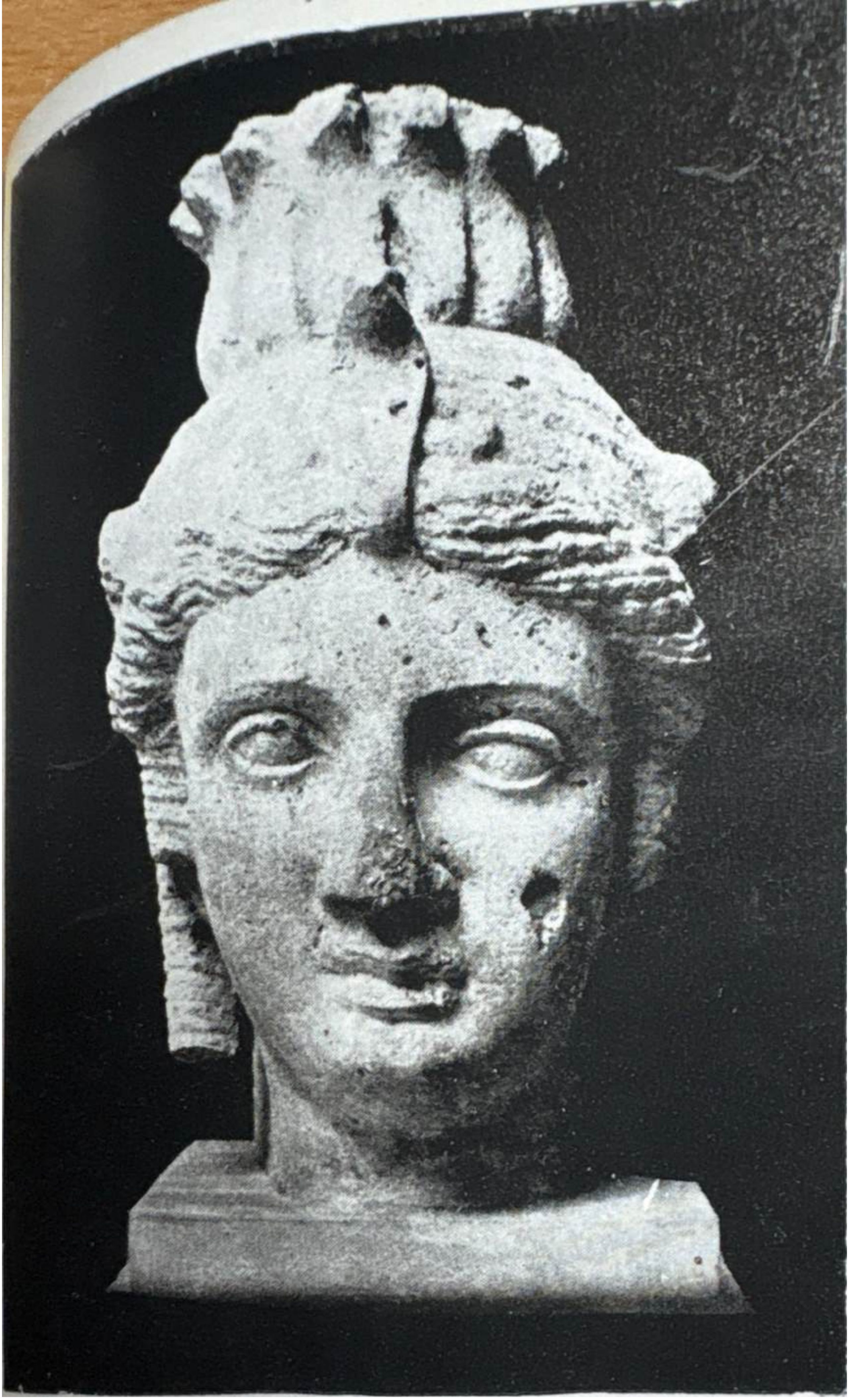
Contains some architectural fragments in coloured limestone (stucco) which were used in the decoration of the ancient temples and buildings. Found and collected during various excavations in Alexandria.

CASES C - G:

Big collection of small altars in limestone. In the niches; four statues in white marble are exhibited representing unknown orators or poets from the Roman period.



(Fig. 23) Head of Hadrian



In the middle of the room on a high base.

3608 — Colossal statue in marble of an emperor wearing a military dress. The head of Septimius Severus (193—211 A.D.) has been fixed to the statue but does not belong to it.

To the right of entrance to room 14.

19120 — Portrait in plaster of a young Libyan. His short hair falls over his forehead in flat locks; the eyes are large and protuding. The cheek-bones are prominent, the nose strong and broad, the mouth is shown by a thin and almost straight line. The chin is wide and powerful; a short thin moustache covers his upper lip and a short curly beard frames his face. Perhaps from Cyrenaica.

26010 — A huge Corinthian capital in limestone with traces of colours, from the Basilica of Ashmunein (Upper Egypt). Found during the excavations of Alexandria University.

ROOM 14

In the middle of the room.

3696 — A piece of floor mosaic, composed of small polychrome cubes. Found at Gabbari, Alexandria.

On the north wall.

25544 — Colossal statue in white marble of a man standing in a heroic pose. The head, arms and legs are missing. The statue is almost nude, but a chlamys is thrown over the back. It is probably the Roman Emperor Commodus. Found at Moustapha Kamel district, Alexandria.

25772 — (To the left of the above-mentioned statue). A similar but smaller statue in white marble dating from the Roman period.

To the left and right.

24863 — 24864 — Two loculi slabs in limestone representing a temple entrance. The visitor can easily see how the Greek and the Egyptian styles are mixed together in these two examples, for while the upper part of the entrance is made according to the Greek style, the rest is Egyptian.

On the western wall.

10974 — 20304 — A loculus slab in limestone representing a temple entrance. It is flanked by two columns supporting a Greek pediment on which winged agathodaemons are represented in high relief. The façade of an Egyptian temple is represented in relief on the slab which fills the doorway; it is surmounted by a denticulated frieze and another frieze of Uraei. In the centre of the façade is a bunch of lotus flowers. Again we find Egyptian and Greek elements side by side. (Fig. 25).

Exhibited on the walls of this room are many architectural fragments of various shapes and sizes dating from the Graeco-Roman period.

ROOM 15

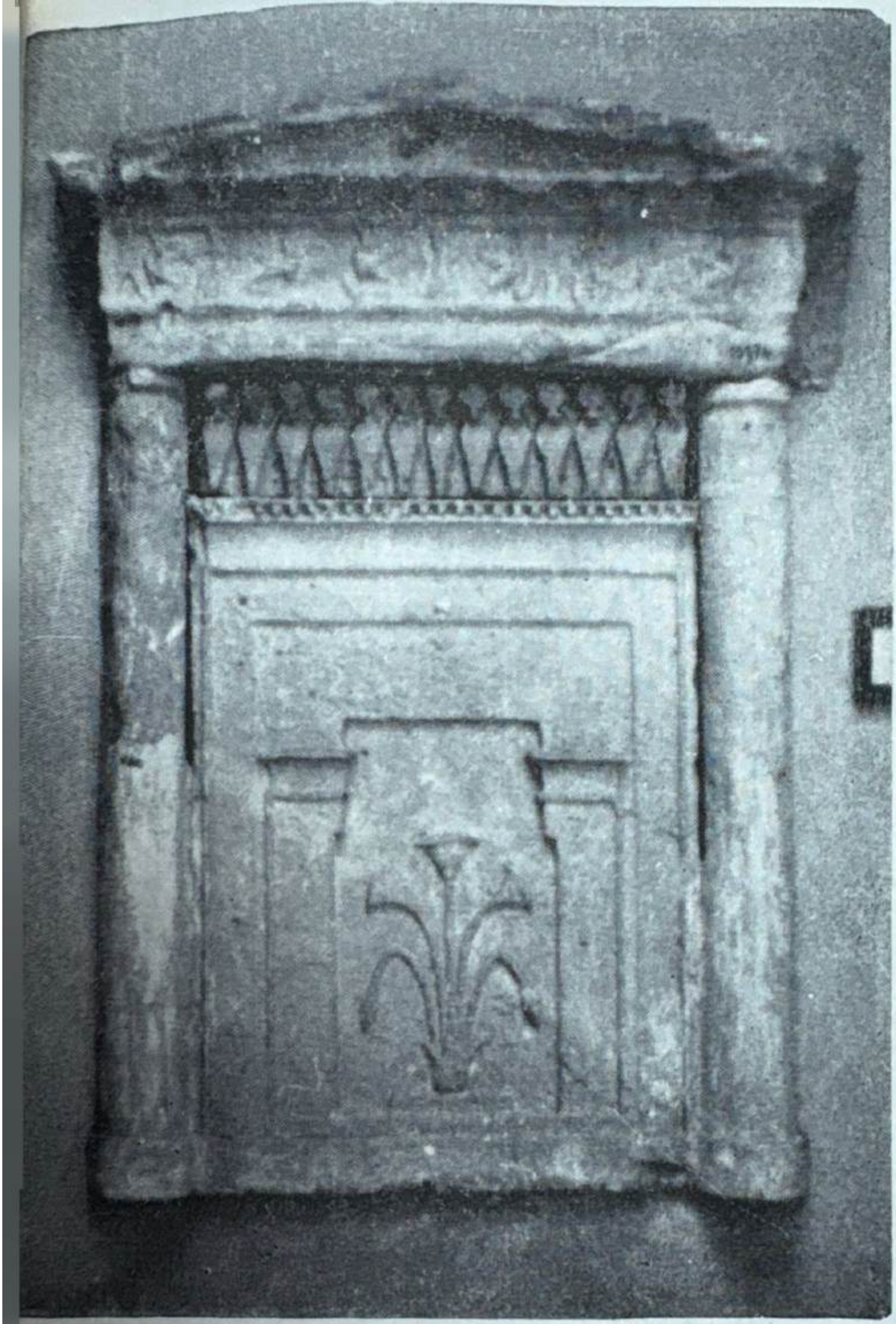
In this room are exhibited many architectural fragments of Egyptian and Greek motifs and sometimes a mixture of the two. The most interesting specimens in this respect are the capitals and columuns of different styles on which colours still survive

In the middle of the room.

27029 — Part of a tomb found at Wardian

originally cut into the rock, a kind of coarse-grained limestone.

The paintings represented on the large surface are striking, for they show a typical subject of rural life in Egypt, one that is commonly seen today, namely the sakiyeh, or water-wheel, used to raise precious water to higher ground. We can see, more or less in the middle of the painting, a vertical pole to which is fastened a bar that is the yoke for a pair of sturdy oxen. As the animals move around and around the pole, it turns, activating a large horizontal wooden wheel below, which in turn rotates the vertical wheel seen at the left. This second wheel actually carries the water in pockets in the thickness of the wood or containers attached to the wheel, and empties it into some kind of channel at the upper level. We see below the source of the water, a canal or possibly a pond complete with plants, a duck and a wild hen. The arched opening in the low wall is evidently to allow water to flow into the wheel system. To the left of the oxen we can make out the figure of a boy who guards them and prods them on when necessary,



(Fig. 25) Loculus slab

and who seems to be holding to his mouth something that could be a musical pipe.

At the right is the thick wooden post that is one of the supports for an overhead trellis. Painted swirls of green, black and maroon suggest, rather than depict, the vines and leafy growth that cover the wooden framework of the enclosure and provide welcome shade from the sun. The whole painting in fact, is done with such breath-taking dash and freedom of stroke that one cannot help but feel the speed with which the artist worked.

At right angles to the water-wheel picture, is the painted reproduction of a herm, a familiar kind of Greek statue consisting of only a head on top of a stone pillar. The form was originally used to represent Hermes, hence the name, but was later adopted for other gods as well as for human portraits. In this case we have a bearded head which may conceivably represent Pan, the god of shepherds and flocks. On either side of the pillar are sections of an ornamental fence, which may be meant to extend behind the herm rather than to be divided by it. Again the background foliage is sketched in with the same rapid strokes we have already noted.

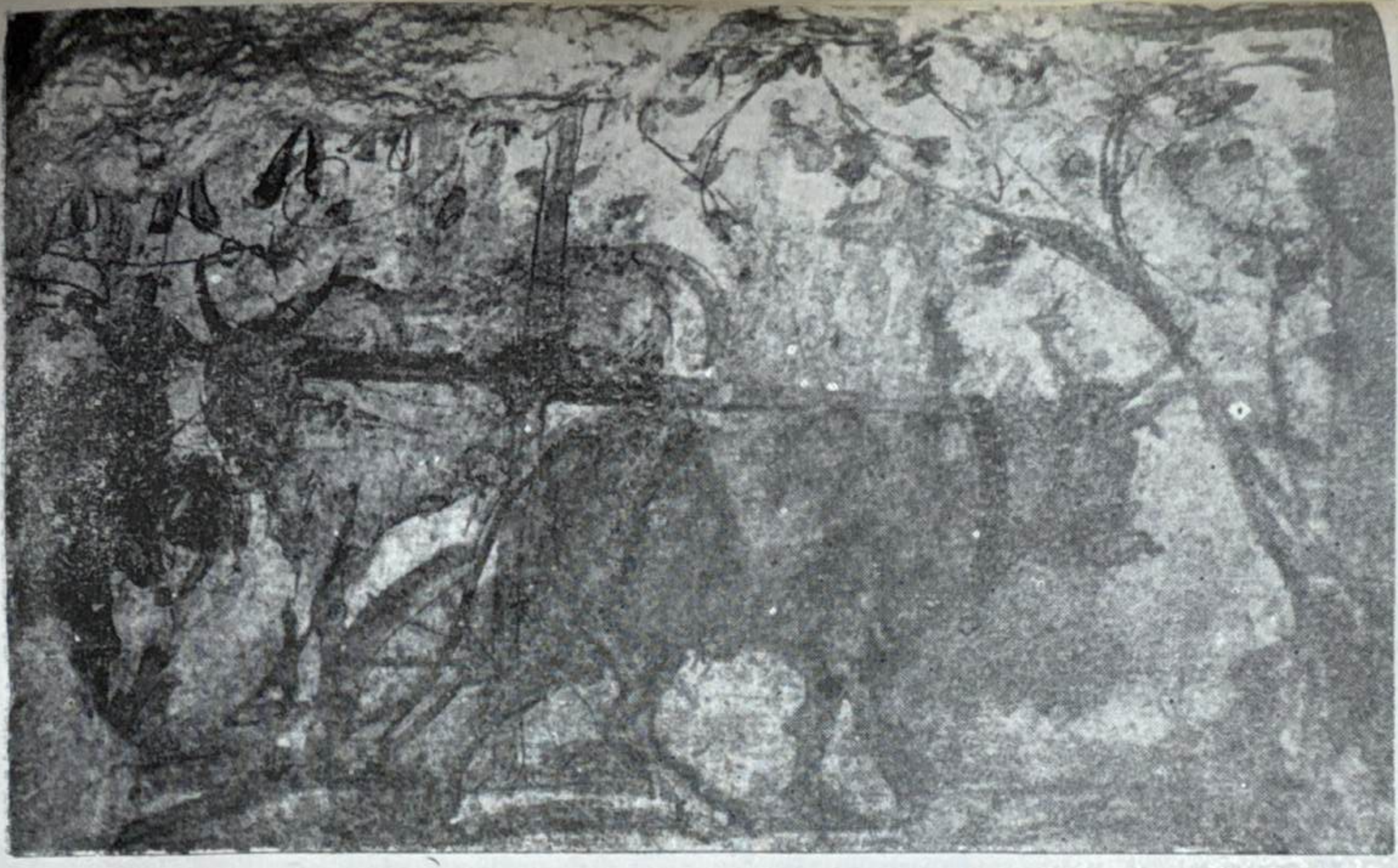
On the end surface of the projecting bit of wall, we see a young shepherd in the classic pose of carrying an animal across his shoulders, while at his feet are two animals, probably dogs. In the lower part of this long narrow space, which was difficult for the artist to fill, is a sort of landscape in which there are at least three animals on different levels. These are small and almost impossible to identify, particularly since this surface has suffered considerable damage (Fig. 26).

ROOM 16

Along the western wall (to the right).

3868 — Torso of a statue in white marble of a young woman with a faun skin fastened on her right shoulder, covering her right breast, part of her body and her left thigh.

3863 — Torso of an unfinished statue in white marble of a god or a hero. He is almost nude,



(Fig. 26) Wall-painting with a water-wheel the chlamys which is clasped on his right shoulder is thrown over his back. Found in the foundations of Sayed Darwish Theatre; Alexandria.

On the pillar:

17838 — Remarkable bust of Demeter Selene with diadem; veil and two horns on her forehead. Her head is inclined to the right, her large eyes are well defined with the pupils marked by a circle and the iris hollowed out. Roman period. (Fig. 27).

22173 — Headless statue in marble of god Nilus in the form of an aged man, sitting on a high throne cut out of a mass of rock. A mantle is draped over the lower part of his body which is otherwise nude. He is holding a cronucopia in his left hand but the arm itself rests on a hippopotamus. On the left part of the throne a Greek inscription, in the three lines is incised. Under the inscription, two nude children are represented in high relief, one carried on the shoulders of the other : they represent the number of cubits the water rises during the inundation of the Nile. Near the right foot of the god is represented another boy. Found at El-Qeis (Cynopolis) near Minia in Upper Egypt, dating from the II. cent. A.D.

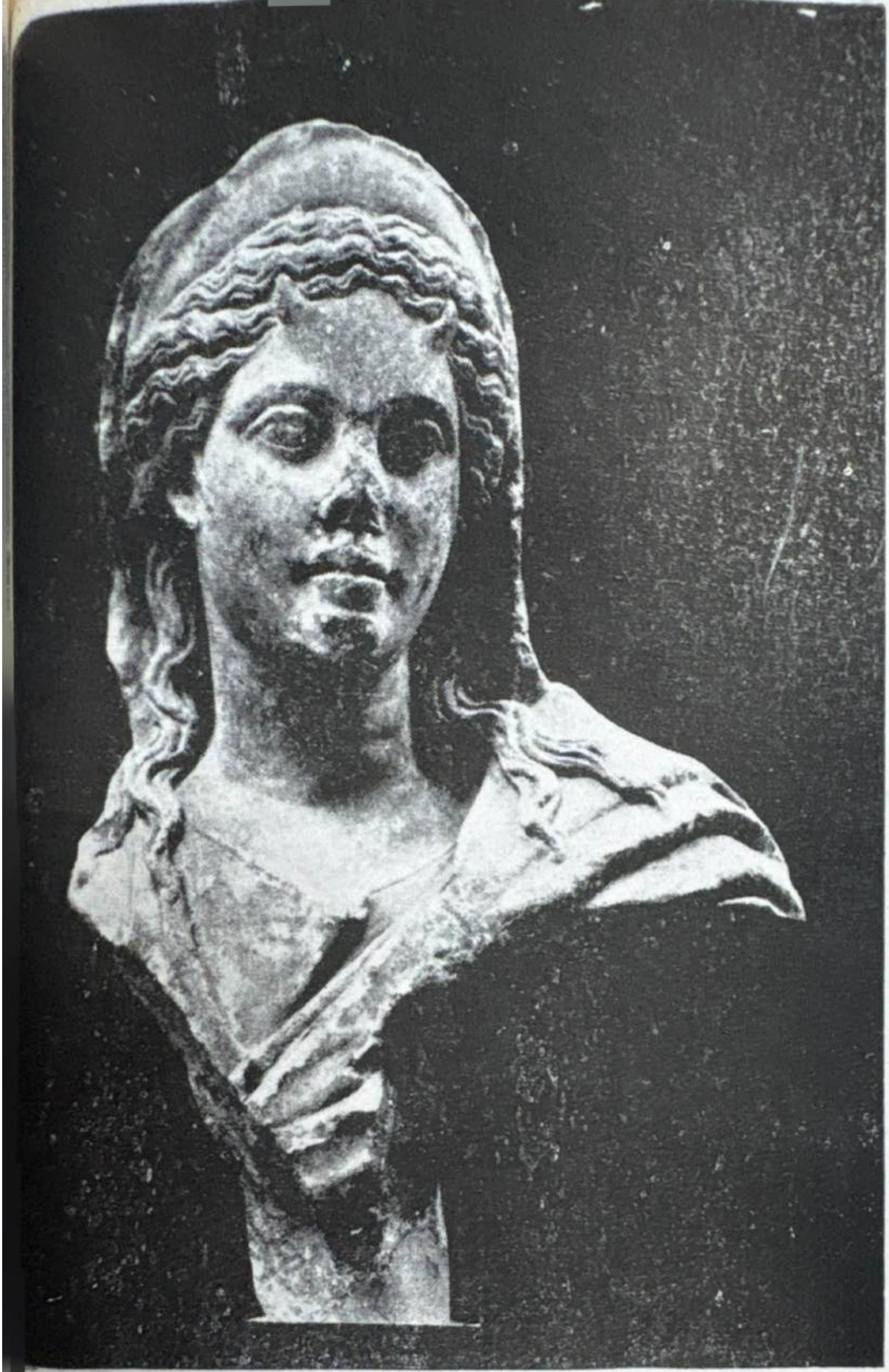
3885 — Mutilated bust in marble of either a priestess of Isis or a queen. The eyes were inlaid. Over her chiton she is wearing a fringed shawl fastened in the Isis knot on her breast. From Alexandria.

11311 — Headless statue in white marble of a priestess of Isis or a queen. She is wearing a chiton and himation and her shawl is fastened in an Isis knot on the breast. She carries a cornucopia against her left forearm (cf. No. 4780 in the same room). From Alexandria.

3874 — 3891 — 3903 —(Above No. 11311 on the shelf).

Three headless statuettes in marble of Alexander the Great with the aegis. The conqueror, as a deified hero, is wearing a large lion's skin fastened to his right shoulder, leaving uncovered his legs below the knees and right arm. From Alexandria.

23919 — Colossal lid of a sarcophagus in marble, representing a headless woman lying on a couch. She is dressed in Greek



(Fig. 27) Bust of Demeter Selene.

clothes and at her feet there is a big coiled serpent.

3681 — Headless statue in yellow limestone of Venus, weathered but of good workmanship. The upper part of the goddess's body is nacked, she is trying to hide her breasts with her left hand while her right arm is lowered to pull up her clothes. From Alexandria.

On the shelf on top of the previous statue.

23085 — Bust in marble of one of the Roman Emperors, probably Caracalla, dating from the III. cent. A.D.

On the shelf further on.

3362 — A head in white marble of a young man with smooth neat hair, large eyes with their pupils marked, thick nose and fleshy lips.

3360 — Head in white marble of a young foreign woman, her face is small and devoid of expression, the hair is dressed in flat, parallel curls along the forehead and gathered behind into a round chignon above the nape of her neck.

High up, to the right of entrance to Room 17.

24489 — Funerary stele in white marble with the representation of a young cavalier dressed in a Roman toga and holding a long spear in his right hand. Painted red with a Latin inscription underneath.

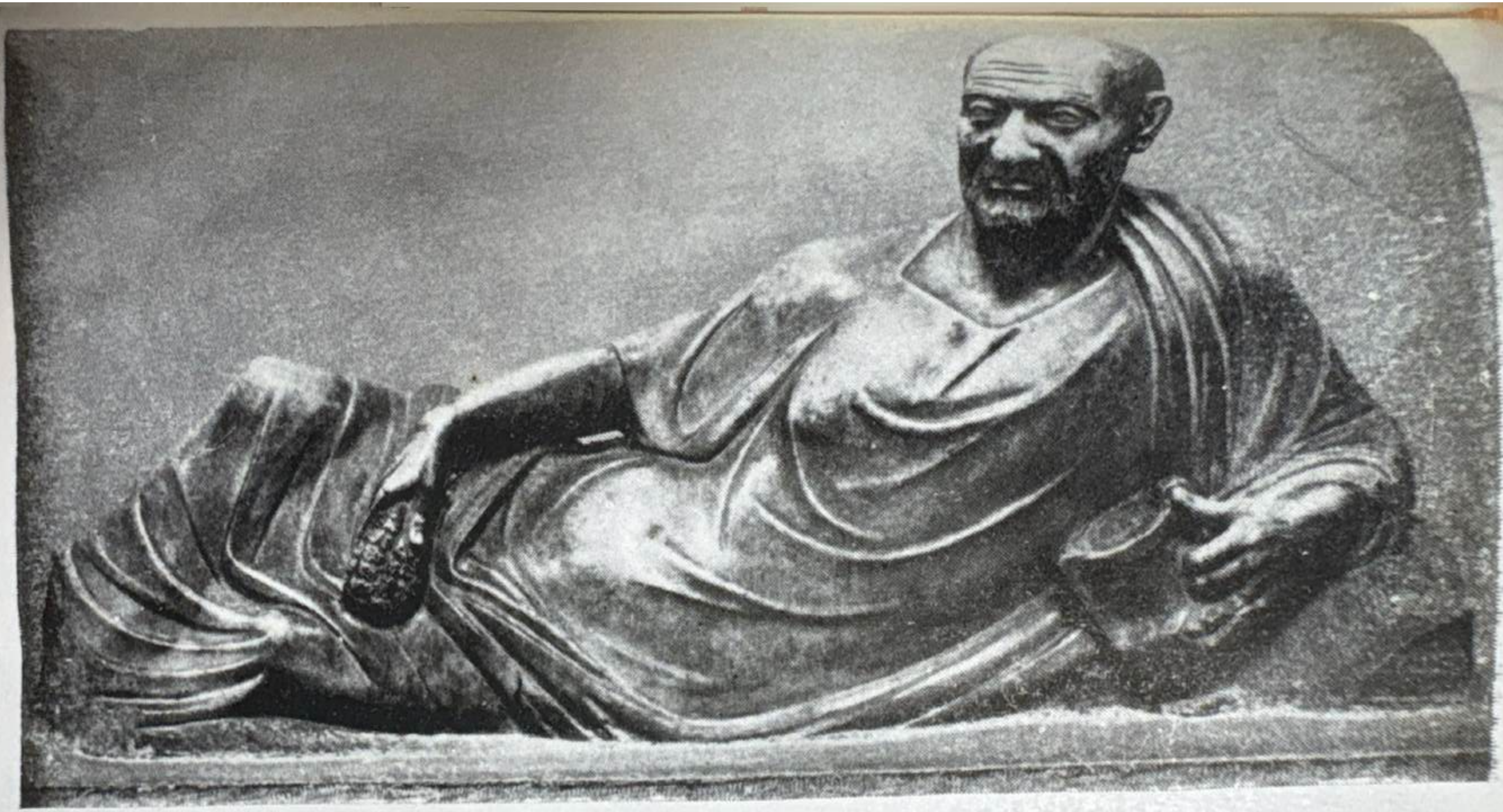
Along the eastern wall.

22194 — Headless statue, in white marble, probably of Ceres, standing upright and dressed in a chiton and himation which cover the whole body. She holds a kind of fruit in her left hand while her right hand rests upon her breast. (cf. No. 20917, further on in the same room). Found at Hagar El-Nawatieh, Alexandria. Roman period.

23361 — Headless statue in white marble of Dionysos naked except for the lower part which is covered with a mantle. On his right side a panther is looking upwards in front of bundles of grapes and wine tendrils. He is holding a goblet of wine in his right hand and the left arm is missing.

On the shelf on top of the previous statue.

3917 — Colossal head of Serapis in limestone and plaster.



(Fig. 28) Lid of Sarcophagus

19117 — Headless statue in marble of Pan (God of the fields) His legs are those of a goat and a goatskin hangs from the left shoulder and envelops the left arm. Ptolemaic period.

3903 — Headless statue in bluish marble of Serapis sitting on his throne, badly preserved.

On a granite pillar.

3865 — Statue of a person carrying on his shoulders a goatskin either full of water or wine. Green granite; Poor workmanship.

3897 — Lid of a sarcophagus in white marble with the representation of an old man half recumbent on a bed. His head in slightly turned to his right. The left forearm resting on a cushion, supports the weight of the upper portion of the body and holds a goblet while his right hand, stretched out along his right hip, holds a bunch of flowers (cf. No. 23919-23349 in the same room). Found at Abukir, dating from the Roman period. (Fig. 28).

3902 — Headless statue in white marble of a draped person standing with his left leg against a box surmounted by a bundle of rolls. His left hand which is missing was lifted to the level of his waist; his right hand stretched out a little sideways, holds up an end of the rich toga.

On the shelf.

3339 -- Bust, in plaster, of a young man dressed in tunic and mantle. His hair is curled, his eyes have their pupils enhanced by a circle and their iris by a mark in the shape of a star. He has a remarkably thick neck. Dating from the II. cent. A.D. Found at Souk El-Wardian, Alexandria.

3469 -- Portrait in grey marble of an aged man, thin, and without beard or moustache. The expression of the face is serious and thoughtful. Long wavy hair falls over the ears. The righ forehead is furrowed by wrinkles. The eyes have their pupils marked by a circle and the iris by a fairly deep mark in the form of a crescent. The head is surmounted by a crown, ornamented with a round medallion in relief. This portrait probably belongs to one of the priests of Serapis. From Kom El-Choqafa, Alexandria.

3337 — Male bust in plaster; the face has a pensive expression and the head is turned slightly to the left. The hair is abundant and curled. The eyes, rather large, have slightly protruding pupils. Found at Souk El-Wardian, Alexandria.

3374 — Head of a young man with abundant curly hair. At the cheek-bones the face is broad but the cheeks themselves recede a little. The iris of the eye is marked by a deep circular hole. This head may be a portrait of the Roman Emperor Marcus Aurelius in his youth. White marble.

Under the shelf.

3913 — Headless statue in white marble of Serapis sitting on his throne. To his right side is standing the dog Cerberus (the guardian of the infernal regions) with his three heads.

To the right of the shelf.

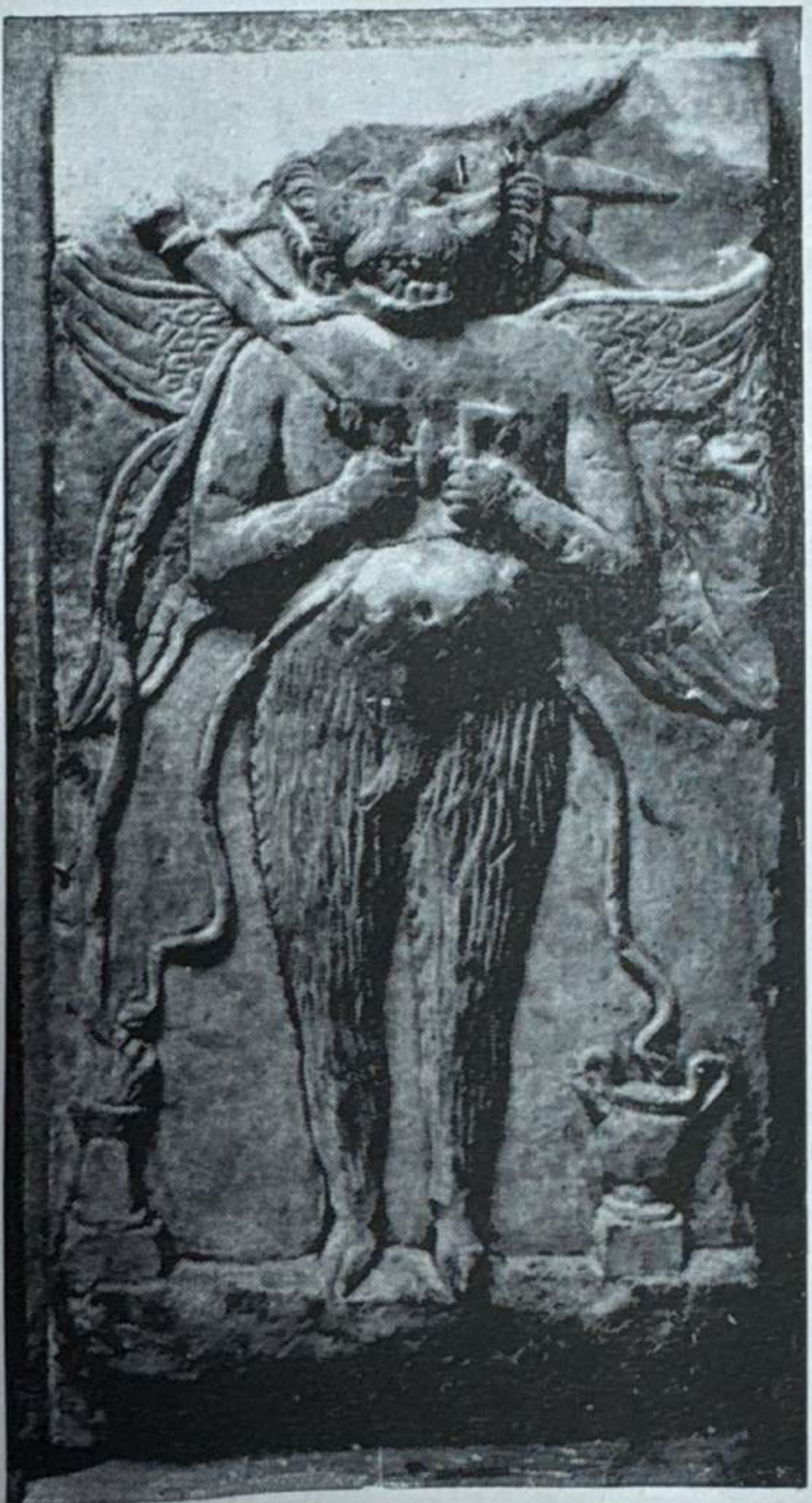
20931 — Headless statue in white marble of a naked youth, probably God Apollo. His back, which is flat, gives the impression that the statue was fixed to a wall. A chlamys is clasped on his right shoulder and covers the upper part of the chest. On his left side, God Osiris is represented in high relief on a small pillar.

In the corner.

3870 — Headless statue in white marble of a woman dressed in a mantle and a tunic fastened by a girdle under her breast. She stands upon a pedestal holding a cornucopia in her left arm. This statue probably represents the Goddess Isis-Tyche. From the Roman period.

To the left of the entrance to Room 17.

24407 — Relief in limestone representing Chronos, a composite god, in the form of a standing monster with the head of a lion (attribute of Chronos) surrounded by a nimbus, and the lower part of a he-goat (Pan). He has four wings, two on each side. Beside him are serpents with their tails on his body and their heads resting on an altar (to the left) and a



(Fig 29) Composite God

goblet (to the right). He holds in his hands two keys with a thunderbolt in between. A torch rests on his right shoulder. Found at Behnasa (Oxyrhynchus), Minia, Middle Egypt, (Fig. 29).

On top of the previous slab.

24202 — Funerary stele in white marble with the representation, in high relief, of a standing woman and a small child beside her holding a roll in his left hand. Underneath there is a Latin inscription in four lines.

In the middle of the room.

3934 — Triangular base of a candelabrum. The lower part is decorated with volutes, flowers and winged-sphinxes at the corners. On the top is a tripod with a hole in the middle decorated with leaves of acanthus and vine. White marble.

3930 — A fore-arm, in marble, holding a large ball. The muscles and the swelling of the veins caused by the effort are well reproduced From Athribis (Benha). Ptolemaic, (Fig. 30).

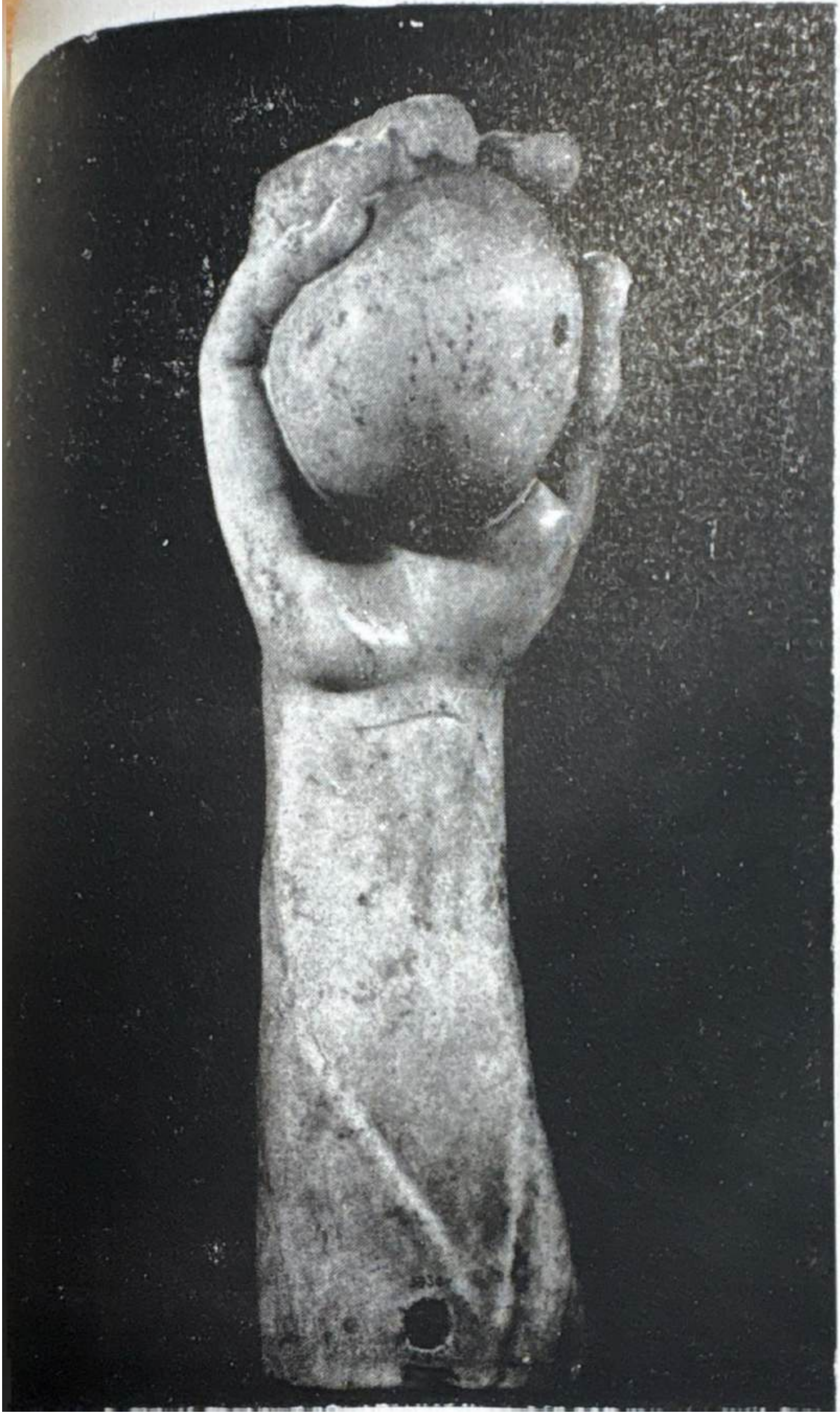
3936 — Colossal statue, in marble, of an eagle in repose, from the Ptolemaic period and of fine workmanship. It was found in the island of Thasos, in the Aegean. The eagle was the symbol of God Horus and the statue may thus proves the spreading of Egyptian religion all over the Mediterranean in the Ptolemaic period.

22156 — Altar-base, in marble sculptured on all sides, In front are three Greek deities of agriculture in relief. On the top there is a Greek inscription in six lines. On the back a big snake is engraved, on the right hand side is the Nile God and on the left Goddess Isis.

HALL 16 A

3893 — (facing entrance) a tombstone, found in Alexandria showing the deceased woman sitting, while an attendent offers her the box of jewelery to adorn herself in preparation for the eternal journey. It dates from the IV century B.C., and is therefore one of the oldest tombstones found in Alexandria.

25602 — (to the right of the entrance) a marble



support for a table, or a candelabrum sculptured in the form of a winged Cupid, god of love and holding a bird pressed to his chest.

3568 — A headless statue, from the Roman period, of a Muse? This is a copy from a Greek original dating from the III - II century B.C.

CASE No. 6

Contains a collection of small statuettes of the Graeco-Roman period.

Upper shelf:

16445 — A finely chiseled hand in marble holding a pot by the handle (see No. 16434).

25636 — A small marble statue of a standing child, gazing upwards, without legs and arms.

26035 — A small head in marble of a woman with fine features and a half-opened mouth, binding her hair with a band.

26042 — The upper part of a trunk, in marble, of Venus, without the head and arms. She was apparently raising her arms and combing her hair.

26039 — Marble head of an old man combining both Egyptian and Greek features.

25802 — Head of an old man with a beard and moustache. His forehead is mostly covered by his hair. It dates from the Roman period.

2nd. shelf:

16429 — A marble head, damaged, bearing traces of colour on the eyes, eyebrows and eyelids.

25806 — A well-preserved marble head of a woman or a goddess with beautiful features. Her hair, which is neatly dressed, is parted in the middle and gathered at the back.

3rd. shelf:

26038 — A marble head of a Ptolemic king, believed to be Ptolemy IV. It is slightly damaged.

16423 — A head in marble, of Dionysios, god of wine, wearing a crown of leaves and flowers.

Lower shelf:

24204 — Marble statue of a kneeling woman with a heavy cloak on her back which she holds with her hands, while her left breast is bare.

3312 — Part of a marble panel representing in high relief, a bull attacking a rhinoceros.

26917 — (middle of shelf) a damaged marble panel showing an old man reclining on a couch while a lady in Greek dress is seen sitting at the foot of the couch. Behind her is a family of four persons with an offering pot.

26027 — A small slim marble statue of Venus, naked. She rests her left arm on the trunk of a tree, and holds the hem of her dress with her right hand. Traces of red colour can be seen on the statue.

3599 — (Beside case 6) a statue in marble, headless, of a young woman, dressed in a himation.

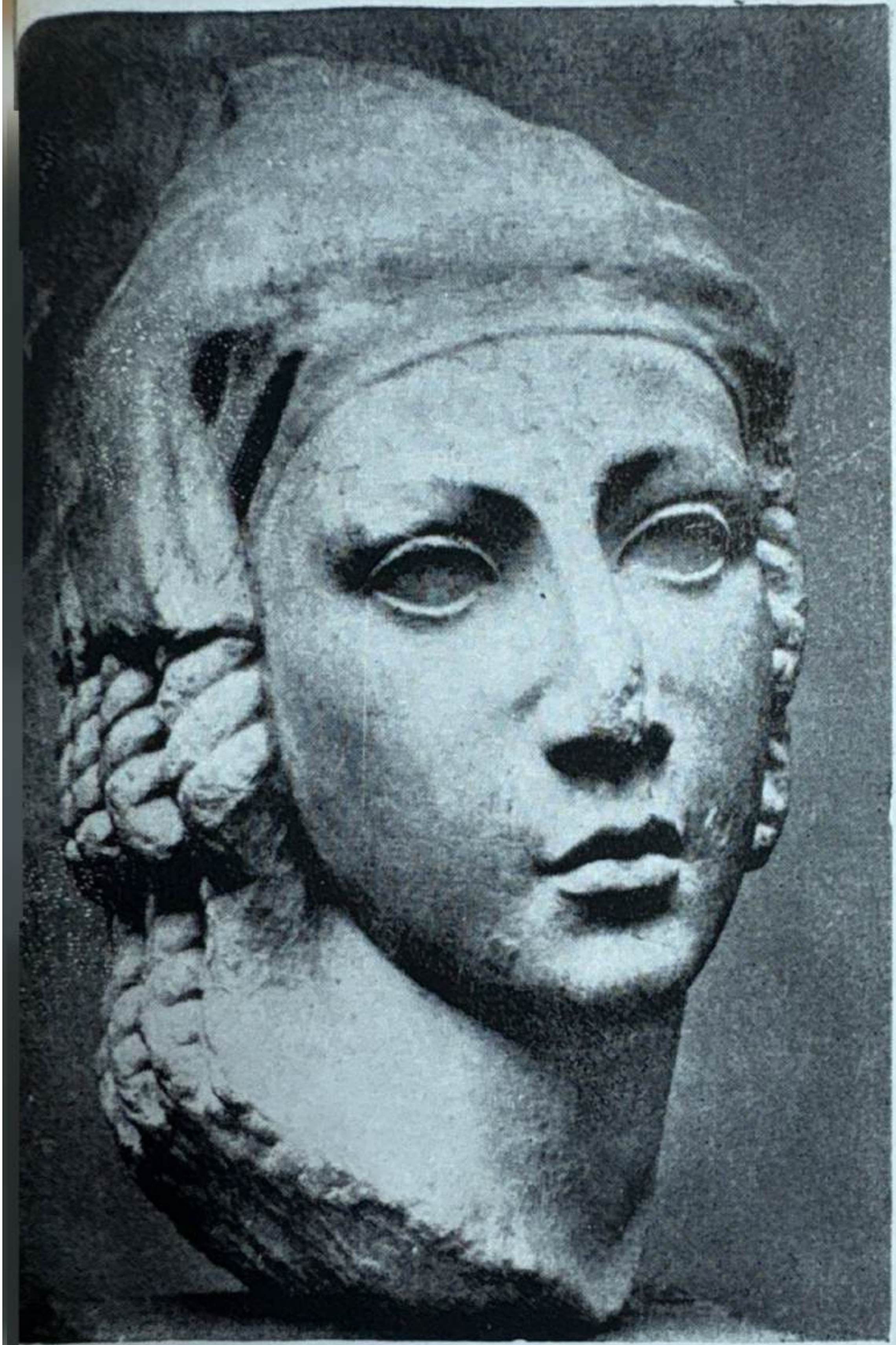
3878 — A statue in white marble of Apollo, without the head, legs and an arm, sitting on a round stone. The statue is a copy of an original in bronze, dating from the III century B.C.

THE COMPARTMENT AT THE RIGHT END OF THE HALL:

25449 — A marble head of a princess or a priestess, leaning a little towards the right and looking to the right. The nose and eyes are well-defined and the head is covered with a veil. Locks of the hair hang beneath the veil in the Pharaonic style. It dates from the III - II century B.C. (compare No. 21833 opposite). (Fig. 31).

3463 — A marble head of a god, probably Asclepius or Serapis, with thick beard and moustache. The missing parts of the beard and head were made of plaster. The nose is straight. The head is influenced by the style of Parxiteless, III century B.C.

14942 — A huge limestone statue of a woman sitting on a throne, wearing Greek costume. A veil covers her head, her right arm is uncovered and rests on her thigh. Her head rests on the left hand and she looks sadly towards the right. Her little daughter stands



(Fig. 31) Head of a woman.

on her left gazing at her mother and holding a parchment in her hand. This statue is believed to represent Queen Berenice, wife of Ptolemy III, whose daughter died young. The mother mourned deeply the loss of the small princess who was later made a goddess by the priests of Canopus (Abukir).

3908 — A large head, in marble, of a woman in the prime of life, leaning towards the right. Her hair is parted in the middle, combed to the back and held by a band. Her deep-set eyes are dreamy, the pupil was painted black and some black traces still appear on it. The nose is straight, the mouth small and the lips are thick. The whole statue bears traces of red colour as was usual in Alexandrian art during the Ptolemaic period. It was found near Pompey's Pillar in Alexandria. (Fig. 32).

3241 — Head of a young man in marble leaning a little towards the right. The neck is thick and muscular and skilfully done. He has a triangular forehead, shadowed eyes, a straight nose, and a small mouth slightly parted. Heavy curly hair covers the head and ears. It dates from the IV century B.C. and shows the influence of the artist Scopas.

19404 — (in the little niche to the left of the entrance to the inner room). A small headless marble statue of the god Dionysos, leaning against the trunk of a tree with his weight resting on one foot.

CASE No. 1:

Top shelf:

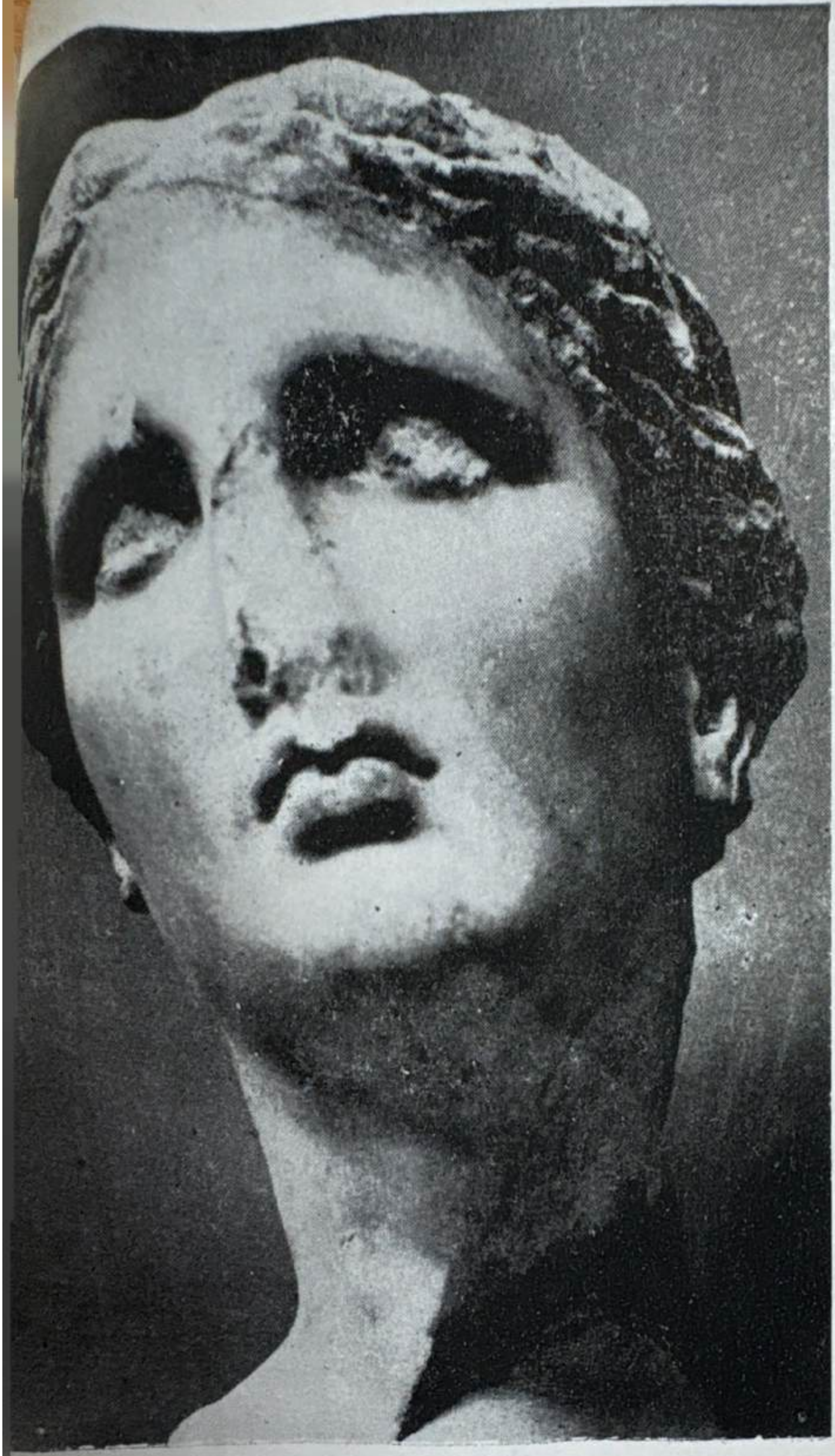
3403 — A small marble head of Jupiter-Serapis with his heavy hair and thick beard. Traces of red colour can still be seen.

19082 — A marble head probably of Ptolemy II (Philadelphos). The features are not clear, and his hair is tied with a band round the head.

3387 — Marble head of Serapis, with thick hair and beard.

Middle shelf:

3284 — A marble head of a faun, the nose and lips are damaged, a crown of wreath surmounts his head, while locks of hair apear from underneath.



(Fig. 32) Head of a woman.

3383 — 23925 — Two alabaster busts of god Serapis.

3384 — A huge ring, in marble with a relief representing Serapis, with the Kalathos on his head.

22361 — A little head in marble of one of the Ptolemaic kings.

Lower shelf :

A collection of marble statuettes of Venus in different attitudes (see No. 20854 — 3519 — 3448 — 20498).

3421 — Lower half of a statue (without legs) of Hermanoubis, god of the other world.

24065 — A little marble statuette (without head and legs) of Apollo. The left arm is missing while the right one is placed to the waist. Two locks of hair reach the shoulders.

3867 — (Between cases 1 and 2), A small marble statuette of Bellerophon, mounting his winged hose (Pegasus). The statuette is supported in the back by a square pillar. The head and legs of both rider and horse are missing. The rider is pulling the reins, to draw the horse backwards in readiness to attack, while the wind blows his mantle, Found in Alexandria.

CASE No. 2:

Top shelf:

22190 — Marble head of Hercules, his neck is strong, his eyes are deep and he has a thick beard and moustaches.

19085 — A marble head of Serapis.

3432 etc. — Collection of statuettes of Venus (heads missing) in different positions (see No. 3453, 3458, 25765, 3434, 3441, 34457, 3446).

2nd shelf:

25291 — A small statue in limestone of the goddess Artemis, without head and legs. The goddess is seen running and the wind is blowing her clothes.

3264 — A head in marble of a goddess or a Ptolemaic queen with faint traces of a red colour. Her hair is set in a complicated manner, and resembles a wig. It is combed in rows, and covers the ears and part of the face. On both sides of the head, appear the head of a lion, surmounted by a bull's head A crescent surrounded by a wreath of flowers appears on the forehead.

3251 — A small marble statuette of a hermaphrodite, attached to a pillar in the back, with the head and legs missing.

3rd shelf:

3409 — A marble head of a small boy smiling, with round high forehead, deep eyes, small and slightly-opened mouth, and a small round shin. Found in Alexandria.

25066 — Part of slab, in basalt, with the head of Dionysus, in profile. Bunches of grapes and vine-leaves decorate the god's head, while on the forehead there is a little horn.

4th shelf:

25726 — Small marble head of a woman with long flowing hair.

19889 — A basalt head of a god, on his head there is a conical cap, under which appear locks of thick hair covering part of the forehead and falling on the shoulders.

24497 — A marble head of a woman with beautiful features, and a dreamy look.

Lower shelf:

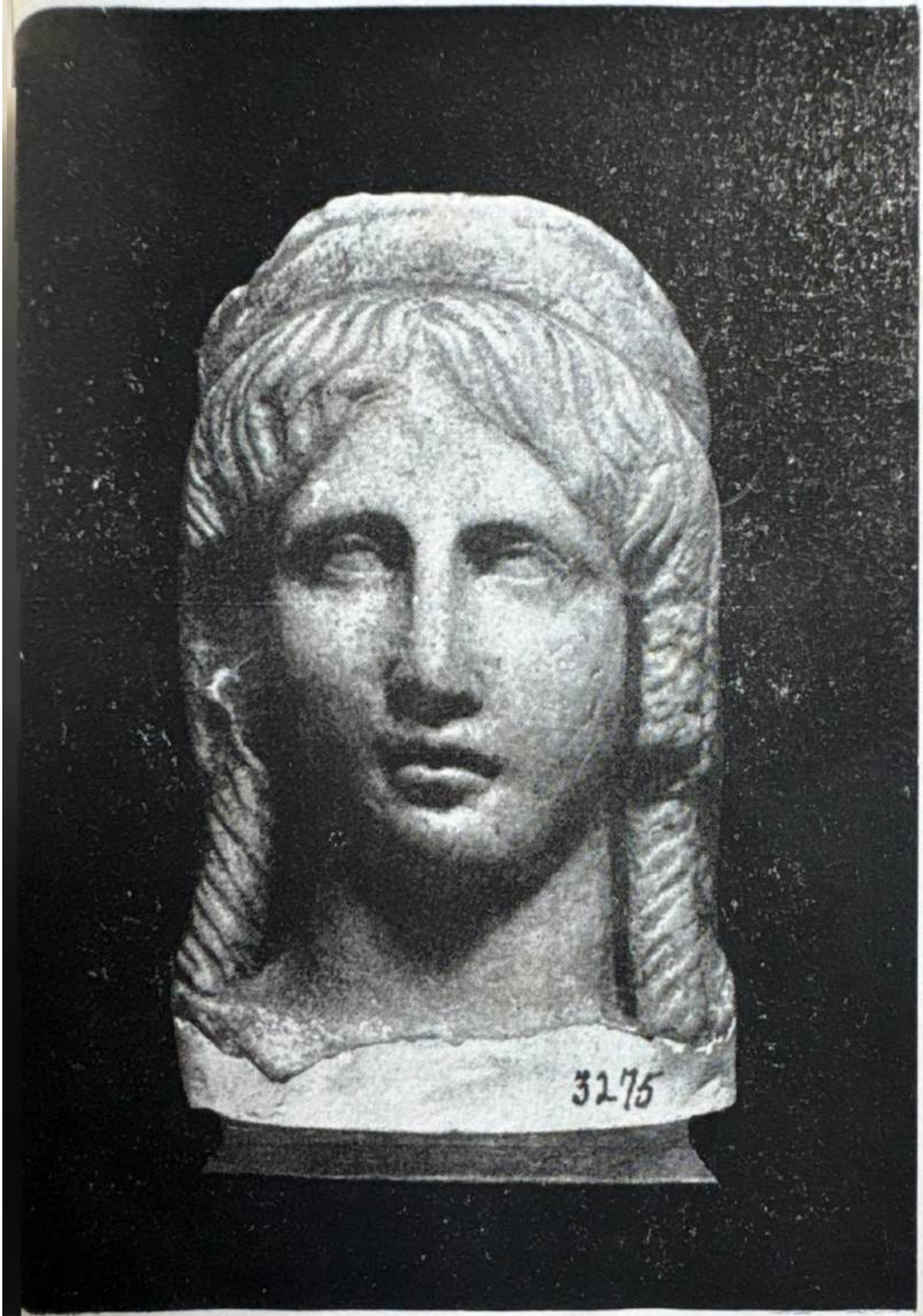
3275 — An attractive head in marble with an oval face, deep shadowed eyes, a small straight nose and long hair reaching the shoulders, surmounted by a crown. Believed to be of Berenice II, wife of Ptolemy III. She was renowned for her courage and strong will, her rare beauty and golden hair which gave inspiration to the poets of that period. (Fig. 33).

24068 — A small marble statue of Apollo (without head, arms, or legs). Remains of his hair are left on the shoulders.

CASE No. 3:

Upper shelf:

3282 — The upper part of a Satyr. In Greek mythology the satyrs represented the powers of nature and were connected with the wor-



(Fig. 33) Head of a woman

ship of Dionysus. They are represented with thick hair, a round nose turned upwards, pointed ears, two small horns at the top of the forehead and a tail.

3428 — A marble statuette of Aphrodite (without head, arms or legs).

25266 — Part of a basalt head of Serapis.

2nd shelf:

3248 — A small head of a woman, in marble. Traces of red colour outline the eyes, nose and mouth.

25089 — A head in plaster, thought to be a part of a relief from a big panel, with a sad look on the face, deep eyes, heavy hair and the mouth half-parted.

25773—A statuette in schist of the goddess Isis-Demeter. She is wearing the crown of Hathor and holds a cornucopia in her left hand. Her lower half is that of a serpent.

3rd shelf:

3263 — A small head of a young woman, in marble, with fine features. Her hair covers part of her pierced ears. She has straight eye-brows, a small half-parted mouth and dreamy deep-set eyes.

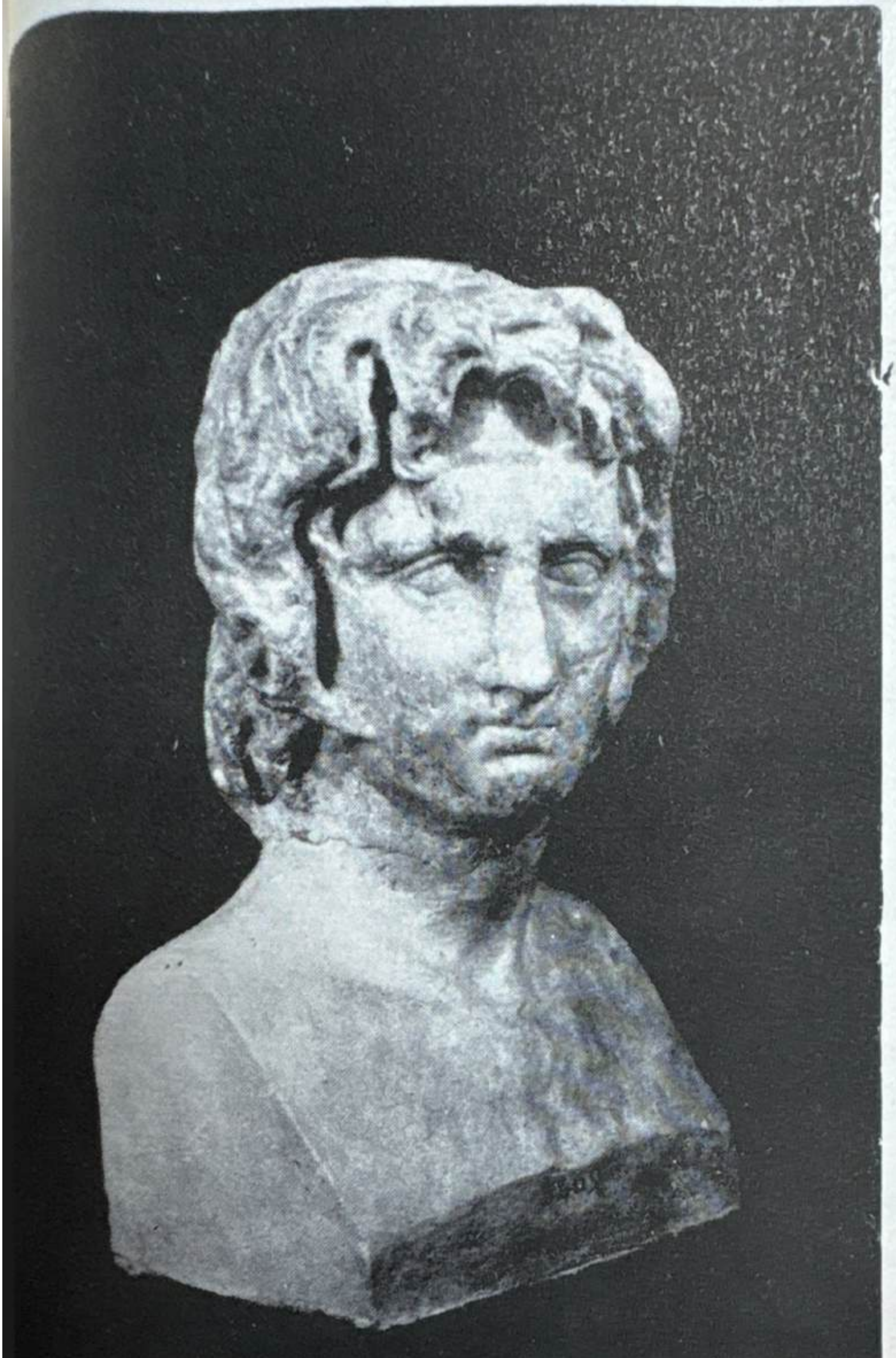
22240 — (in the middle of the shelf) front part of a man's head, in plaster, from the Roman period. The hair is surmounted by a knotted band.

Lower shelf:

22823 — A small headless statuette, in marble without legs, of a woman wearing a long dress in the Greek style leaving her left breast uncovered. She is holding the folds of her dress in her left hand.

3273 — A small head in marble with beautiful features, probably of a Ptolemaic Queen. She is wearing a crown, locks of hair cover her ears.

24044 — (Between cases 3 and 4) A small headless statue, in marble of a young woman sitting on a throne and dressed in Greek clothes. Her upper half is frontal, while the lower half is turned sideways. She is probably one of the Muses, from the II - I century B.C.



(Fig.34) Head of Alexander the Great

CASE No. 4

Upper shelf:

22274 — A small limestone head of a Ptolemaic king. The hair is dressed in rows and held with a band. He is looking to the right, has sharp features and a severe look.

23084 — Damaged head, in marble, of a Ptolemaic king, believed to be Ptolemy II, with deep eyes, a severe look and a strong thick neck.

3402 — A small marble head of Alexander the Great with his well known features : the upward look of the eyes, the sharp nose and wavy hair. (Fig. 34).

3270 — A small head, in white marble, of a Ptolemaic king, believed to be Ptolemy II (Philadelphus), with remains of a wreath around his head which leans to the left. A broad forehead protrudes over the nose, the eyes are not deep and the pupils are undefined. He has a small slightly-opened mouth, and a strong neck.

3274 -- A small head, in marble, of a woman wearing a veil which hangs down on her back and sides. Beneath the veil she wears a crown. Believed to be Arsinoe, wife of Ptolemy II.

Second shelf:

22185 — A small head, in marble. The wavy hair is held with a wreath. Believed to be Ptolemy III.

19081 — A small head of Silenus, in marble, looking upwards while leaning to the left. The ears are pointed, the eyes wide open with well-defined pupils and the mouth is slightly parted.

3385 — The front part of a marble head, showing Serapis with his long moustaches, and wide eyes, with traces of red colour.

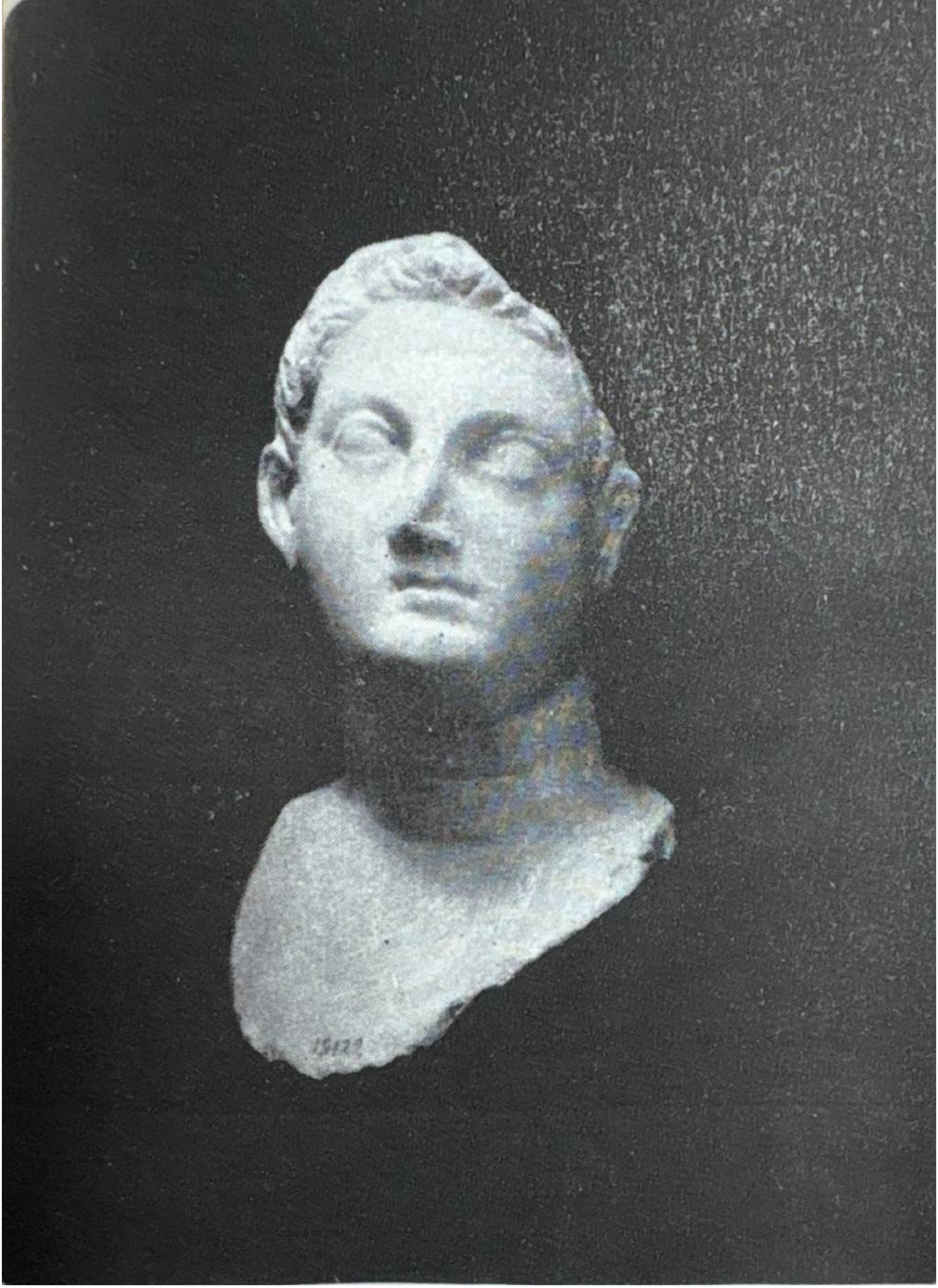
25077 — A small head in limestone of Silenus, bending downwards. He has a long beard and his eyes are half closed.

Third shelf:

19122 — Bust of a statue, in marble of Ptolemy III, (Fig. 35).

3405 — 3404 — Two marble heads of Alexander the Great.

22151 — A small marble head with curled hair,


15122

tied with a band, of one of the Ptolemaic kings.

23927 — A small head, in marble, of one of Ptolemaic kings, with the back part mossing.

Lower shelf:

3460 — Part of slab in marble depicting, in relief, a seated woman. Standing behind her are two children.

24637 — A headless statue, in basalt, of the goddess Isis, sitting on a throne nursing her son Harpocrates and dressed in Greek costume.

3291 — A larg frog, in marble.

In the left side compartment:

Seven marble statues from the III - II centuries B.C. They are all influenced by the late Greek schools.

3928 — Trunk of huge statue, seated with the folds of the dress falling on his knees. Traces of red colour can still be seen.

20263 — (To the left of the entrance to inner compartment). Lower half of a marble statue of Jupiter-Serapis sitting on his throne. The arms of the throne end with a lion's head.

3377 — A marble statue of a Nymph, headless and armless. In front of the Nymph is a tree-trunk which originally supported a large two-handled bowl. This is probably a copy of an earlier Greek statue now in the Vatican.

CASE No. 5

Upper shelf:

22820 — Marble statuettes of Venus (see also No. 26026, 16851).

23334 — A headless statuette, in limestone of a Siren (sea Nymph). Traces of a red colour are left. One of her wings, the legs and her right arm are missing.

Second shelf:

20681 — A head in limestone of a Faun, with wide eyes, slightly opened mouth, and wavy hair combed to the back.

25873 — A small marble head with sad features, and pointed ears which probably represents a Satyr, 22814 — A head, in marble, of a priestess turning towards the right.

22146 — A marble head of Hercules.

19890 — A marble head of goddess Athena, wearing her helmet.

Third shelf:

26014 — A bust, in limestone, of a woman with long wavy hair hanging over her shoulders. It reminds us of Eutychides' famous statue which was the symbol of the city of Antioch, in Syria, made in the III century B.C.

3529 — A small marble head, probably of the goddess Juno, with her oblong face and wavy hair held with a band. Juno to the Romans, was the wife of Jupiter and the protectress of wives in particular.

26025 — A marble statue of a little boy leaning on the trunk of a tree. Believed to represent the punishment of Eros.

3379 — Upper half of a small statue of Isis nursing her son Harpocrates.

26013 — (See No. 26014).

Lower shelf:

26031 — Part of a large panel which represents, in relief the lower half of two women and a man in Greek clothes. Found near Pompey's Pillar, in Alexandria (see also No. 21254 and 26035).

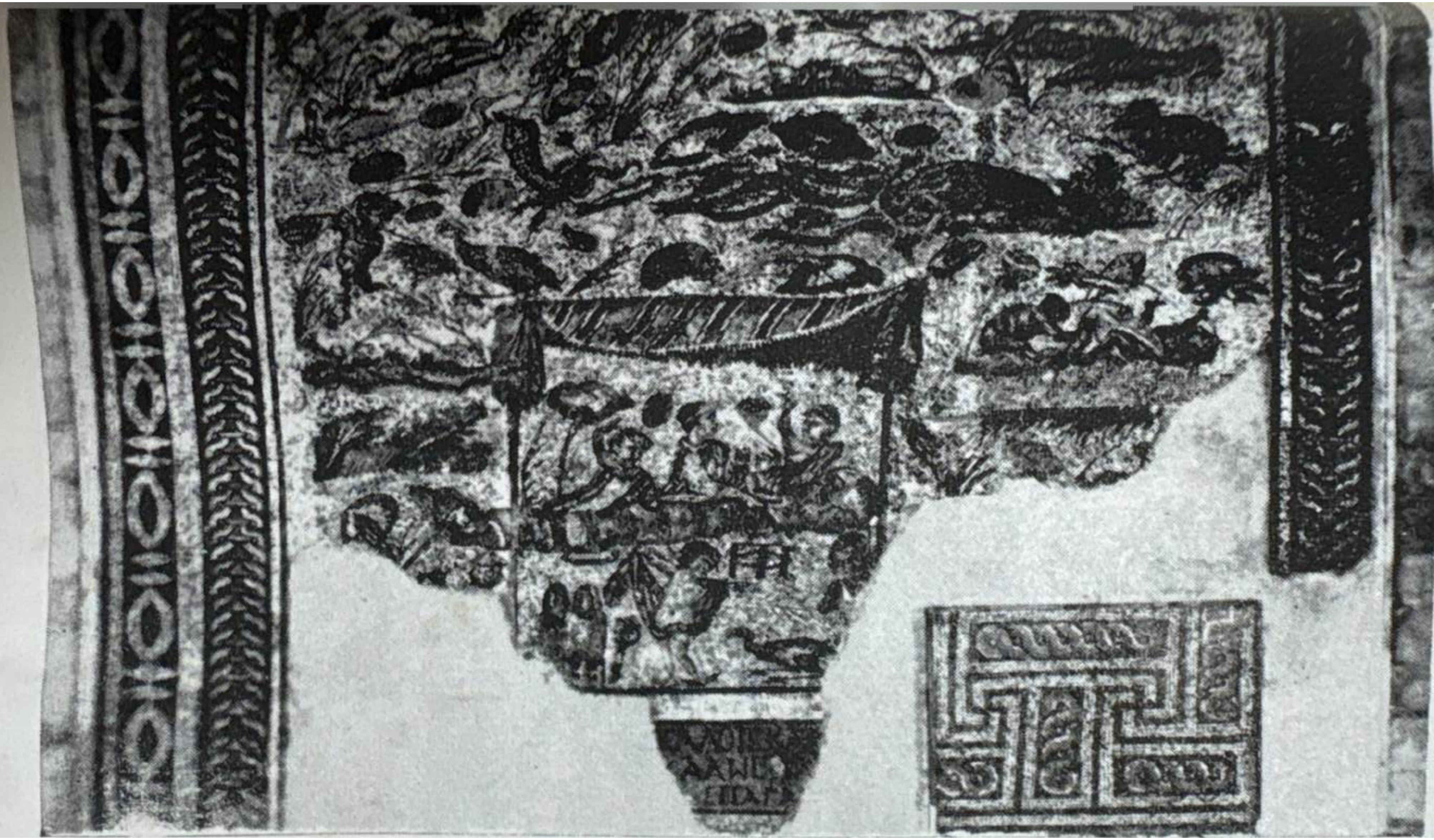
24101 — A small headless statue of Isis standing and holding her son Harpocrates in her arms.

24102 — A small headless statue in limestone of a man standing with a monkey sitting on a base beside him.

24497 — A small head in limestone of a barbarian (non-Greek) person in pain. The head is bent backwards and leans to the left.

3298 — A marble head of an eagle with a sharp peak.

3587 — (Beside case 5) A headless marble statue of a woman in Greek dress. The semi-transparent dress shows the contours of the body inside. This work is influenced by the school of Praxiteles in the IV century B.C.

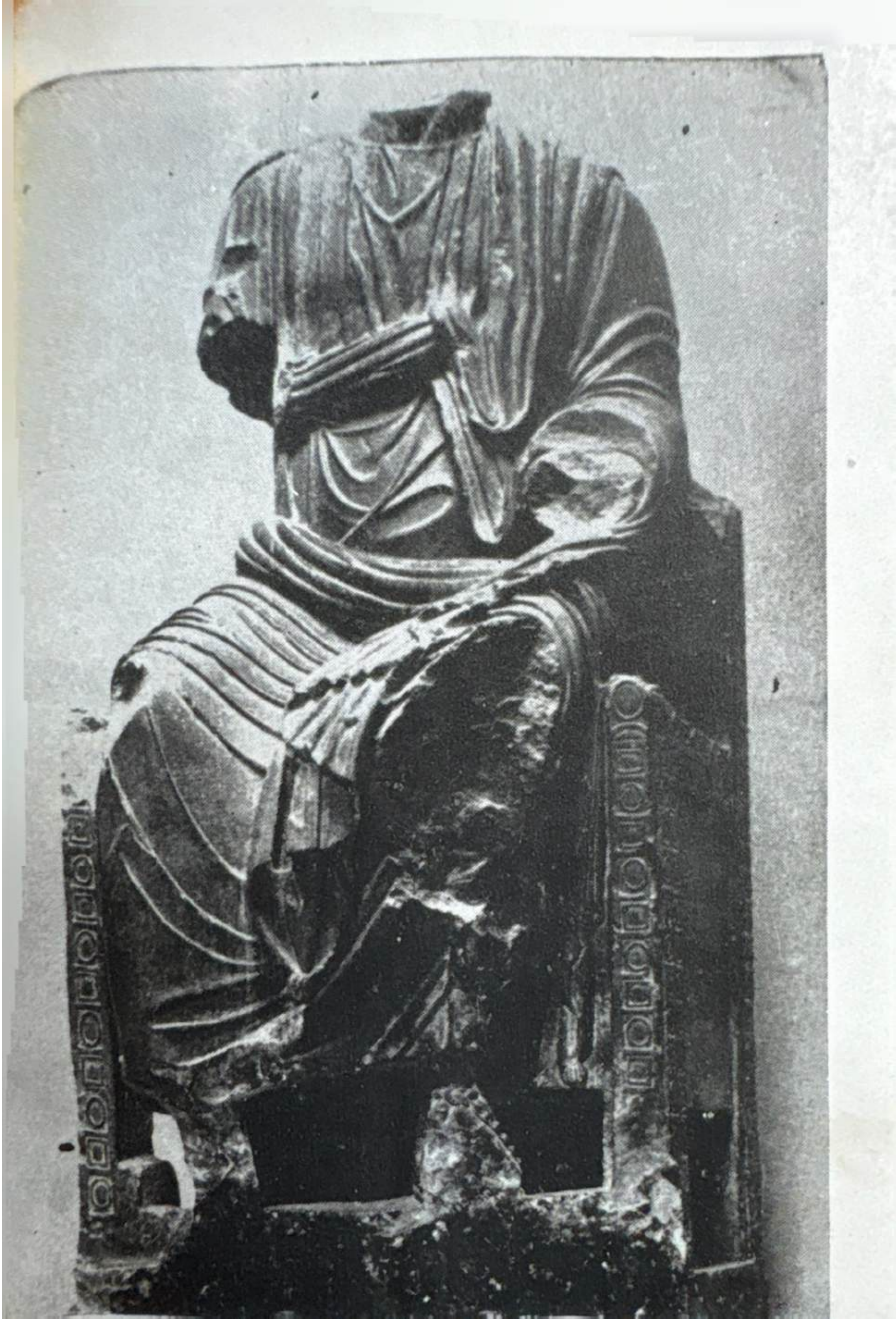


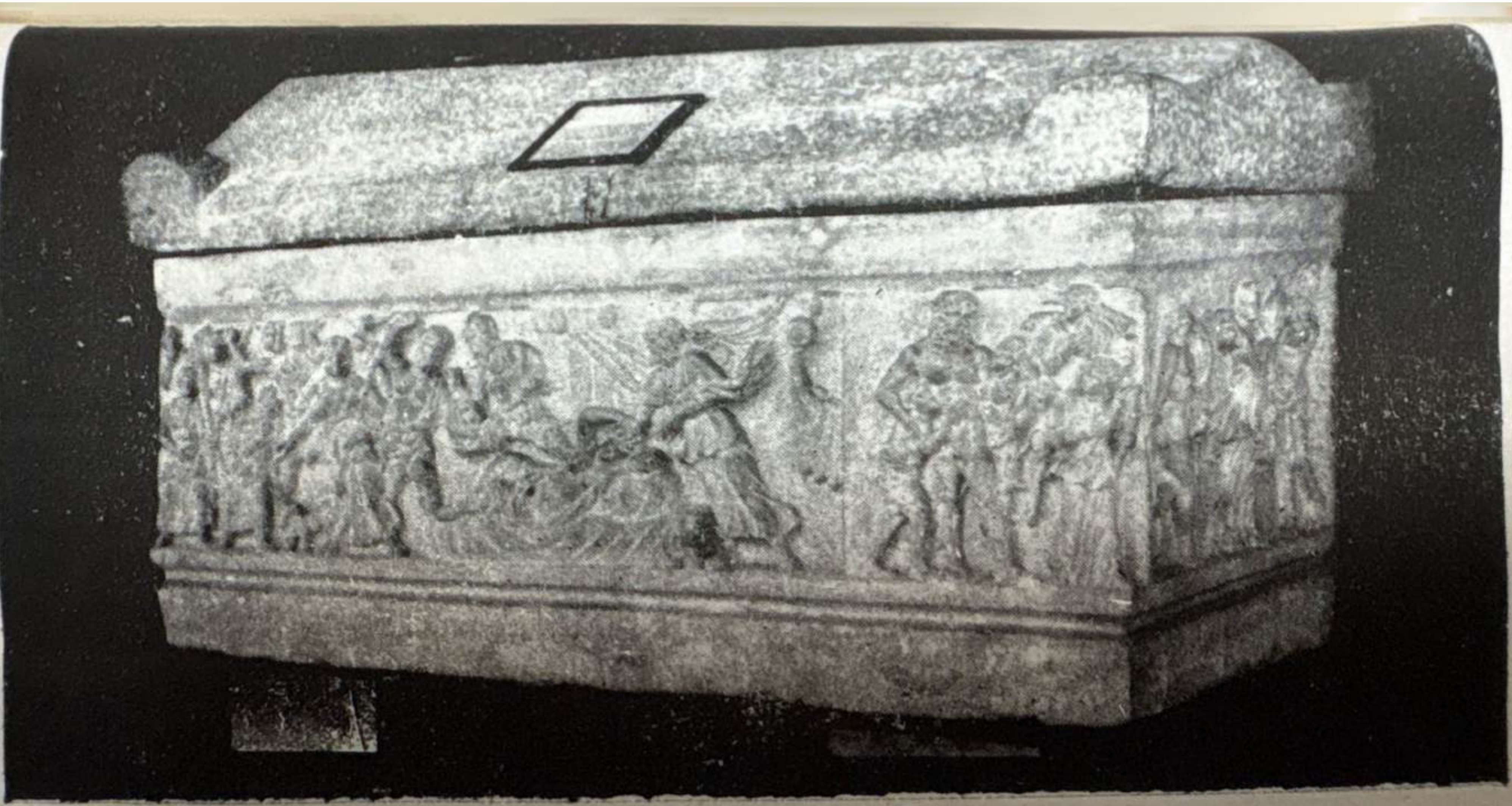
emptying the bath. Found at Wardian Alexandria.

5954 — (Middle of East wall) A colossal headless statue in red porphery representing a seated Roman emperor, probably Diocletion. This statue is the biggest of its kind found so far in Alexandria and dates from the IV century A.D. It was found in front of the Attarine Mosque (Fig. 37).

25029 — (in front of the previous statue). A head in marble of the Emperor Vespasian (70 — 79 A.D.). The upper part is gone and may have been completed with plaster.

17927 — (Beside the western wall). A marble sarcophagus, very well carved. It is decorated with a relief representing a talefrom Greek mythology. The frontal scene depicts Ariadne, reclining in deep sleep on the Island of Naxos, after her exhausting journey by boat from Crete. The stern of the boat can be seen on the right. Standing beside her head, is Hypnos (god of sleep) trying to put her in a deep and peaceful sleep. On the left stands the god Dionysos, who married her and beside him are some of his





(Fig. 38) Sarcophagus

retinue. At the extreme right, on the front of the sarcophagus, is a different scene showing Hercules, drunk. He is being helped to walk by one of his followers while another carries his heavy club. Preceding them is a woman bearing a torch to light the way. On the right side of the sarcophagus is a scene of people dancing, on the left side is an unfinished scene of grape picking (Fig. 38).

20195 — (to the left of the door, on the western wall) a beautiful piece of coloured mosaic showing the mythological story of the river Alphius. The young man standing at the left is pursuing the mermaid Aresthusa, who fled from him to Syracuse in Sicily, as related in Greek mythology. (Fig. 39).

11216 — (on the right of entrance to Room 18). A huge statue of Hercules, sitting with his legs covered by a lion-skin and beside him is his club.

3916 — (on the left side). A statue, in marble, of Serapis, from the Roman period (I - II century A.D.). This is probably a Roman copy, of an original, from the Ptolemaic period,. It was discovered in Adib Sreet, in Alexandria.

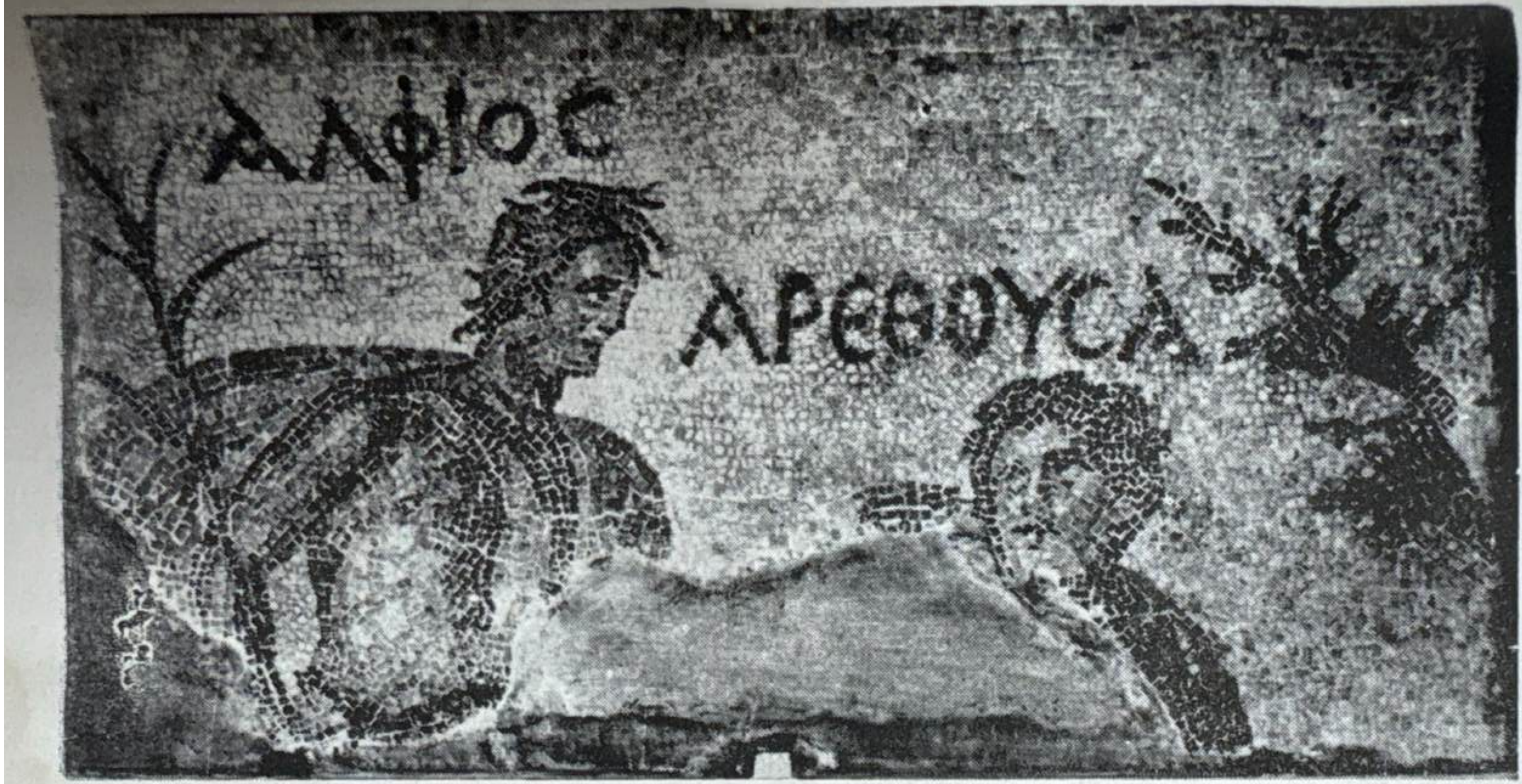
On the west wall are four pieces of mosaic (20195, 25660, 25659, 10975) with mythological scenes, from the Roman peroid.

The hall contains a group of huge marble sarcophagi from the Roman period decorated with festoons of flowers, grapes, wreathes, and mythological heads.

ROOM 18

22903 — At the entrance of this hall is a model of a square basin in terra-cotta with winding grooves. It has two sets of grooves, one set carries the water to the middle of the basin, the other starts at the middle of the basin and takes the water out. It is either a model of the famous Labyrinth of Minos, King of Crete, or it may have been used to purify and cool the water.

On the floor, are four pieces of mosaic from the Roman period, with geometrical designs.


ΑΛΦΙΟϹ
ΑΡΕΘΟΥϹΑ

(Fig. 39) Mosaic

In the centre of the hall is a glass case containing a beautiful collection of glass, in different colours, and in different shapes. Alexandria was famous for her glass industry during the Graecc-Roman period, although glass had already been known long before. The Pharoes covered their jewelery, amulets and vessels with enamel, which is liquid glass, to lend their ornaments a glaze that added to its beauty, from the earliest period.

The oldest glassware known, dates to the time of Tuthmosis III from the XVIII dynasty. Different kinds of vessels were found in the tombs of the Pharoes who succeeded him. Remains of glass were found in Thebes (Luxor), Lisht (Fayoum), and the Natroun Valley, south of Mariout etc. Glass vessels were made on a filling of wet sand wrapped in a piece of cloth and tied with strings to a stick made of wood or copper. Then it was dipped in liquid glass and turned several times very fast in order to distribute the liquid glass equally on the surface.

Vessels made in this manner do not have a uniform thickness of surface. To decorate these vessels, they used to cover the exterior with glass threads in different colours while the glass was still soft. These threads were pressed by a tool with teeth, resembling a comb. Each tooth pressed one of the colours in straight, broken or wavy lines, or lines resembling arches, bird-feathers etc. In all cases the lines were always parallel, then the vessels were rolled on a stone tile to make the surface smooth and even. The edge base and handles were added afterwards.

Finally the copper or wooden stick was detached and the filling broken into small pieces and taken out.

Glass-blowing was not known until it was brought over by the Syrians, in the beginning of the I century A.D. This process revolutionized glass-making. It made it easier to shape into different forms, and to increase production and to make it cheaper.

At the beginning, glass blowers used to imitate marble, stone and so on. The oldest of these types was known as albastron (No. 10389 — 100391), but later, the vessels were made in a variety of forms and shapes.

A large collection of statuettes and vessels in terra-cotta, of different shapes are exhibited inside the cases arranged around the walls of this hall.

CASE B:

Middle shelf:

Two Athenian black-figured amphorae which used to contain olive oil offered to the winners of the Pan-Athenaic games. They were brought to Cyrenaica by the victors, when they returned to their native town.

18238 — On one side of this amphora is the goddess Athena, going forward, wearing her helmet and shield. On each side there is a column carrying a small statuette of Athena helmeted. There is a vertical Greek inscription on the left of this scene which says «A prize from the Athenian games». The inscription found on the right gives the name of the archon, Nicomachus (341 — 340 B.C.).

On the other side of the amphora we see three men competing for a «foot-race».

18239 — On one side of this amphora we see goddess Athena going forward in a hurry.

6th. shelf:

Satuettes of Adonis (7887 — 7891 — 7839 etc.).

CASE U:

Top shelf:

A collection of statuettes of the goddess «Isis-Demeter» (7839 — 7737 — 7870 — 7840).

2nd. shelf.

A collection representing Serapis (7754 — 7751 — 7869 — 7865) and goddess Isis (7829 — 7815 — 7801).

3rd. shelf:

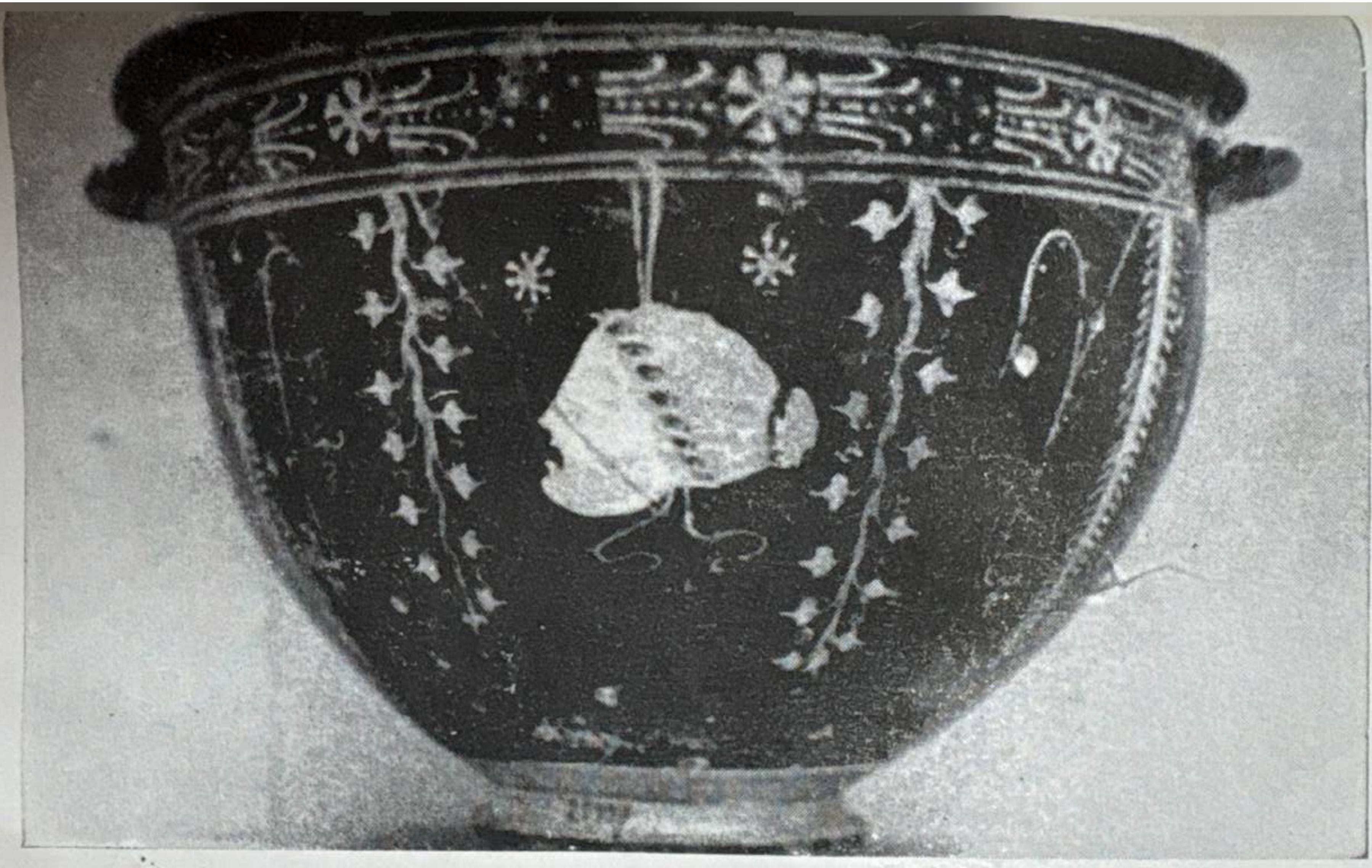
The winged god of love in the form of a torch with a head of Bes (7473 — 7488 — 7472), also Isis and her child (7835 — 7834 — 7836).

4th. shelf:

A collection of heads of Serapis with his Kalathos (7866 — 7867), and of Zeus (7750 — 7760).

CASE O:

Contains a set of cinerary urns for



(Fig. 40) Situla.

preserving the ashes of the dead, and a collection of different kinds of drinking cups.

2nd shelf:

Several cups of the type known as Cantharos (19268 — 18006 — 18106 — 18107).

3rd. shelf:

A collection of vessels of the type «Kylix» (No. 18032, 18214, 17955). On the same shelf some vessels of the type «Kalpe» (26016, 8667).

25999 — In the middle of the second shelf is a big vessel «Situla». The back-ground is black decorated with vertical floral designs. In between them is a hanging mask. From Pompey's pillar. (Fig. 40).

16153 — In the middle of the third shelf is a big urn for the preservation of ashes, in the form of a bell with geometrical and floral designs in parallel bands.

8453 — In the middle of the lowest shelf, a cup of the type known as Krater. Its surface is black and shining. The rim of the cup, is decorated with an egg-and-dart pattern in red. The center of the cup is covered with a band of floral designs.

CASES T - S - R :

A collection of terra-cotta statuettes of Harpocrates represented as a child with his thumb in his mouth.

CASE A 1:

A set of cinerary urns of different types, colours and designs.

CASE B 1 :

Contains a collection of lamps, urns, vessels in pottery, of different forms, and some fragments of mosaic.

CASE 3 :

A cinerary urn, its rim still surrounded with a golden wreath, and another alabaster urn, used for the preservation of the ashes of the dead.

CASE L :

Contains a collection of small heads, among them some caricatures. There are also some animals, moulds and plaster-casts.

CASE K :

Contains a collection of lanterns, lamps, incense-burners, moulds and different shapes of vessels in pottery.

CASE I:

Contains a collection of statues of Harpocrates (23104 — 23831 — 23110), Isis and Zeus (23112), Serapis (22971), Bes (22924 — 23172), and it also contains some moulds.

The lower part contains cinerary urns and other small vessels.

CASE H:

In the upper part of this case are clay statuettes of animals, gods, and fruit (bunches of grapes).

In the middle part, are representations of different gods, Dionysus (9576 — 9572 — 17000), Zeus and Leda (10759 — 10776 — 20625), Hercules fighting a lion or a bull (9566 — 17001 — 9567). (Fig. 41).

In the lower part of this case is a collection of vessels in different shapes.

CASE E:

Top shelf:

Some vessels of the Kylix type (8860 — 8884 — 8896).

2nd. shelf.

A set of jugs (8849 — 8847).

3rd. & 4th. shelves:

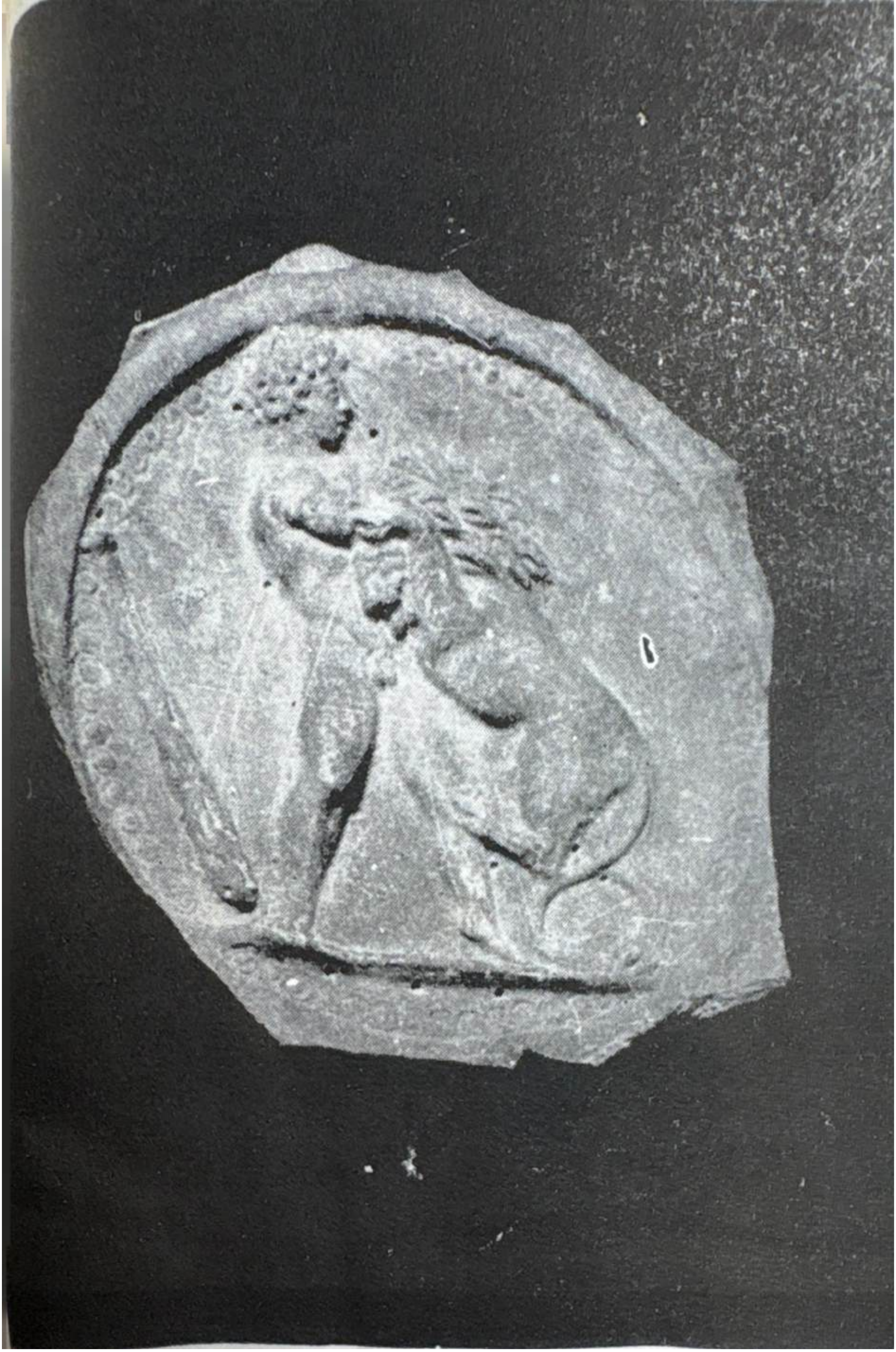
Vessels with decorations in relief showing vines and mythological scenes.

In the middle part, a collection of lamps in different shapes, of red thin clay, dating from the Roman period.

In the lower compartment of this case is a collection of cinerary urns and vessels of diffrent shapes.

CASE G:

Contains fragments of red fine pottery of the type called Arretine which is an imitation of metal pots. This kind of pottery, which goes back to the Roman period, originated in Italy, then spread all over the eastern part of the Mediterranean and especially Egypt. In Egypt it continued till the IV century A.D. and even later.



CASE D:

Contains a number of cinerary urns, most of them have a floral design.

ROOM 18 (A)

This hall contains a collection of coloured terra-cotta statuettes known as «Tanagra», so-called after a city in Northern Greece where they were first discovered and which was famous for their manufacture (Cases P - O - N - J - N - H - J - K - L - M - G - B).

The collection in Alexandria, is perhaps the most important,due to its variety, great beauty and delicacy. It is especially attractive for its variety of colours, which are well preserved in many cases.

It is hard to find in the different collections a set that offers such a complete and living idea of the different phases of the social, religious and artistic life during the Graeco-Roman era in Egypt. These small figurines decorated the houses during life and accompanied their owners to their burial place.

Alexandrian art was especially famous for illustrating very faithfully the idealistic and naturalistic form of life. Even the scenes in caricature in this collection are admirabl.e

The statuettes of the ladies give us a clear idea about their mode of dress, the way they dressed their hair, the different kinds of hats they wore, and other types of head-dress. They illustrate too the different hobbies they practised.

The collection dates from the III. century B.C., to the I century A.D. and most of it was found in the catacombs of Chatby, Hadra, and Ibrahimieh in Alexandria.

The remaining cases contain a collection of human heads, gods, animals, and masks used in the theater.

CASE L:

2nd. shelf.

21837 — A terra cotta statuette of a standing young woman with a large conical hat. Coloured in blue, white and brown hair.

9051 — Statuette of a standing young woman wearing a himation, showing the details of the

body underneath; coloured in pink and blue.

9042 — Statuette of a standing young woman clad in a chiton and himation, crowned with ivy in blue, with a noble face, her pose is elegant and graceful, and she looks thoughtful. The right arm rests on her bosom underneath the folds of the himation, her weight rests on the left leg, the right leg being slightly drawn to one side and bent. Her garments are white, almost transparent, with a broad blue border (Fig. 42).

9033 — Woman playing on the pandourion, dressed in a blue transparent tunic. The weight of the body rests on the right leg while the left leg is slightly bent. (Fig. 43).

CASE K:

2nd. shelf.

9050 — A young mother bearing her naked baby on her left fore-arm. She is dressed in a himation; the hair is neatly combed; and the colours are nearly gone.

3rd. shelf:

10477 — A standing statuette of a woman

playing on a trigon, traces of blue, yellow and white colour can be seen (see also 19501)

9052 — A woman dancer.

CASE H:

2nd. shelf.

25033 — Statuette of Venus, just about to dress. The right arm is outstretched to hold the end of her dress while her left arm covers the breast.

3rd. shelf:

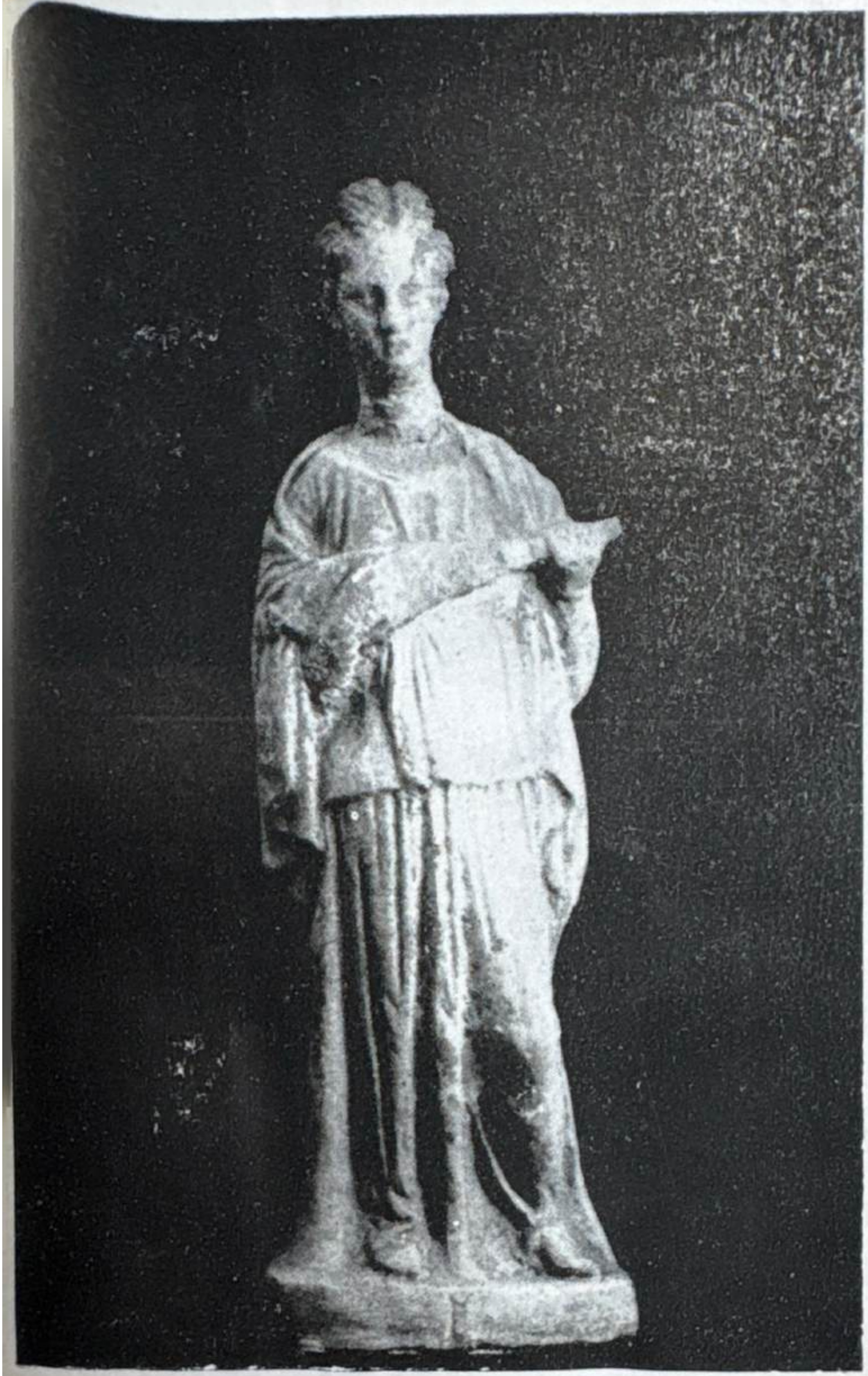
24162 — Terra cotta statuette of a Sirene, with outstretched wings, standing on a half-circular base. She has the legs of an eagle. The colours are vivid: blue, white and crimson, (compare 21872, Case U).

24140 — A charming head of a young woman, with beautiful features and remarkable make-up.

CASE U:

A collection of grotesque heads of Fauns, Satyrs, actors etc.

CASES L - P:



(Fig. 43) Tanagra Statuette

A large collection of heads of women with a variety of hair styles, hats and head covers.

CASE R:

Top shelf:

9423 — Lamp in the form of a winged Eros passionately embracing Psyche.

2nd. shelf.

8082 — Lamp with two nozzels, in the form of a naked, seated grotesque.

5152 — The date-gatherer, in the form of a grotesque.

3rd. shelf:

23234 — A statuette of a woman carrying a jar on her head which she supports with her right hand.

24127 — A statuette of a naked crouching negro (Fig. 44).

23168 — A terra cotta head of Alexander the Great.

CASE T:

A collection of different terra cotta figurines of animals and birds.

3rd. shelf:

10461 — A seated statuette of a young girl with a book on her legs, doing her lessons (see 24151, case H).

CASE Q:

Top shelf:

6486 — Triangular handle for a lamp with a representation of god Zeus in relief. Rays encircle his head which is crowned with a kalathos.

22226 — A nice head of Serapis, surmounted by the kalathos.

CASE A:

Colletion of heads.

CASE C:

Top shelf:

9636 — A terra cotta head of a negro (compare 22318 — 19445 on Shelf 3).

CASE D:

Top shelf:

9225 — A head of Venus with complicated hairdress.

19137 — A triangular handle of a lamp with a relief representing Isis feeding her son Harpocrates.

2nd. shelf:

A collection of small heads of different deities, Harpocrates, Isis etc.

CASE E:

Top shelf:

24116 — A statuette representing the water-carrier.

2nd. shelf:

23326 — 22344 — Lamps representing model boats.

22128 — Lamp in the form of a boat loaded with jars arranged like a gable-roof.

23342 — A miniature shield with a scene of two warriors in full military dress.

CASE F:

Top shelf:

23100 — A terra cotta statuette of a negro carrying a lantern.

23099 — A statuette of a workman carrying a hammer in his right hand.

2nd. shelf:

22324 — A variety of grotesque heads (see 22311, 22323, 22326).

2236 — Terra cotta statuette of a standing figure with a horse's head.

4th. shelf:

23098 — A head of a boy blowing his mouth.
23301 — Terra cotta statuette of a dancer.

CASE S:

Top shelf:

24650 — Statuette of Bes, god of music and dancing with his crown of feathers.

2nd. shelf:

9629 — Seated grotesque with a wide-open mouth. There is a mask put beside him.
9620 — A statuette of a tragedy actor lifting a mask in his left hand.

CASE X:

Top shelf:

10350 — Plaster statuette of Hercules who stands leaning on his club. The clothes are coloured red and the body is pink.

22444 — Terra cotta statuettes of Bes (see 6517, 10752).

2nd. shelf:

24495 — Statuette of Aphrodite standing inside a niche, with a semi-dome in the shape of a shell.

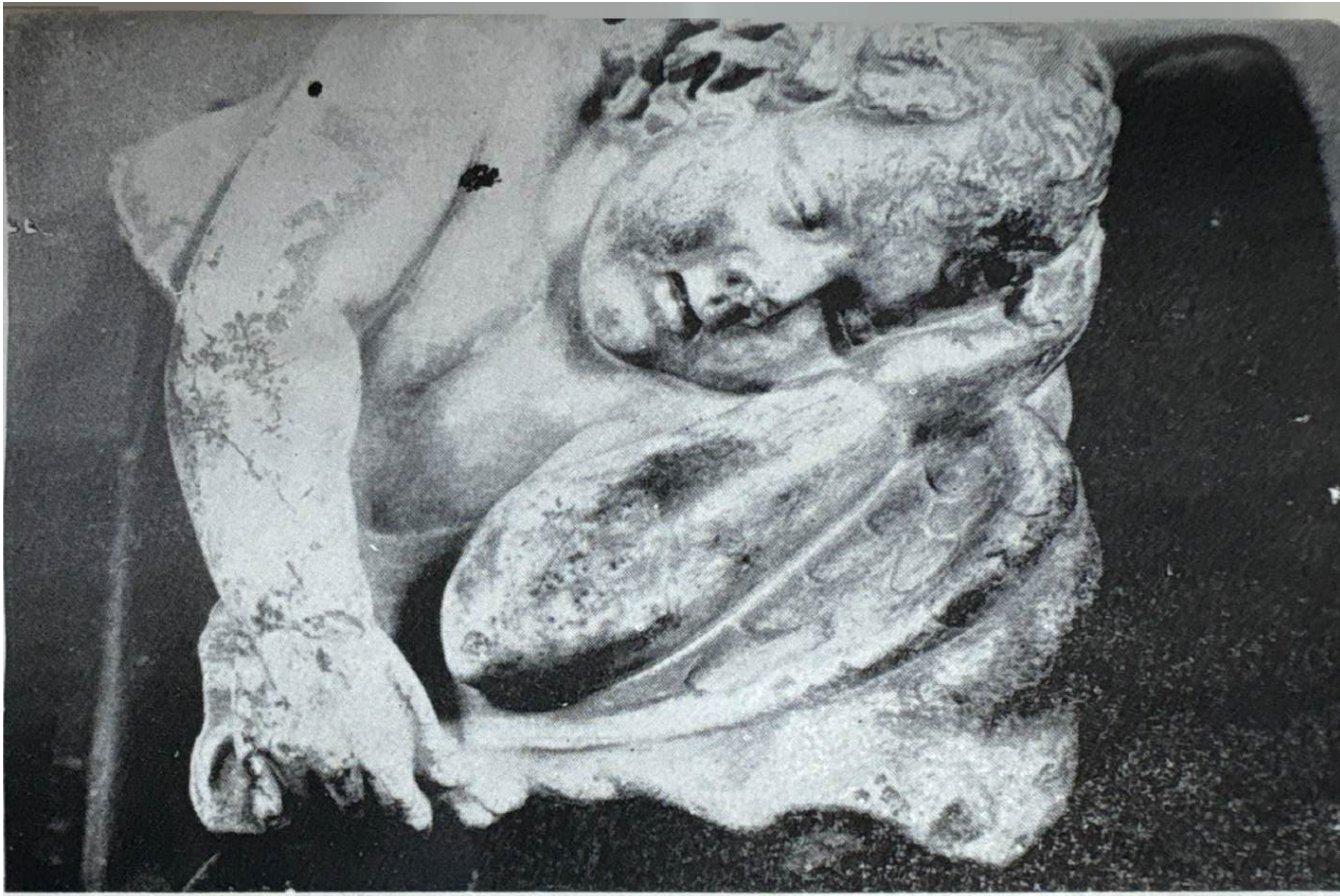
20283 — Terra cotta statuettes of Harpocrates (see No. 20285, 10085, 10083, 20287, 6542,

ROOM 19

3895 — (left of entrance). The upper half of the winged god of love, Cupid, represented as a child asleep. (Fig. 45).

3896 — (right of entrance) — Another sleeping Cupid, with the head missing.

In the center of the hall is a piece of mosaic with a big flower in full bloom in the middle. In each of the four corners is a cup with a spiral handle. It was found at Chatby and belongs to the Roman era.



CASE E:

A collection of funerary urns and small flasks.

CASES A - D:

Terra cotta statuettes of Bes, who was god of fun, and also of war. From the Roman period.

CASES 1 - 2 - 3 - 4:

A set of vessels, some in coloured pottery and some in marble or alabaster. Used for the preservation of the ashes of the dead after cremation.

CASE B:

Handles of lamps decorated with beautiful scenes in relief representing Serapis (21175, 21176, shelf C), the god Nilus (10715, 8341, on shelf B), and Orfeus (9768, on shelf A.)

CASE F:

Uper shelf:

Glass pots in different shapes, and a statue in blue faience of Harpocrates (24342).

CASES A & L:

Cinerary urns of pottery for the preservation of ashes, also different types of cups and finely made pots. There are some architectural fragments from the Chatby tombs, in Alexandria.

CASE B:

21705 — A finely made tombstone in marble, showing in relief a seated blind person playing on his lyre, with the name written on the top «Theophilos». (Fig. 46).

11005 — A flute made of bone.

25589 — A coloured terra cotta statuette of a naked Hermaphrodite.

CASE 2:

Pieces of pottery painted in black and decorated with different kinds of birds, animals and flowers. Found in the ruins at Naucratis, which was a Greek colony founded in the VI century B.C. (the modern Kom-Giaif, Beheira Governorate).

ROOM 21

CASES B, D, F:

A collection of cinerary urns in pottery, for the preservation of ashes. In case (D) we find a set of coloured terra cotta statuettes representing Egyptian and Greek gods.

15628 — A statue of Harpocrates seated, with the thumb of his right hand in his mouth, holding a pot in his left hand.

15627 — 15630 — Eros, the winged god of love, standing.

15630 — Statuette of Hercules carrying his club in his left hand, and his coat of lion's skin in his right hand.

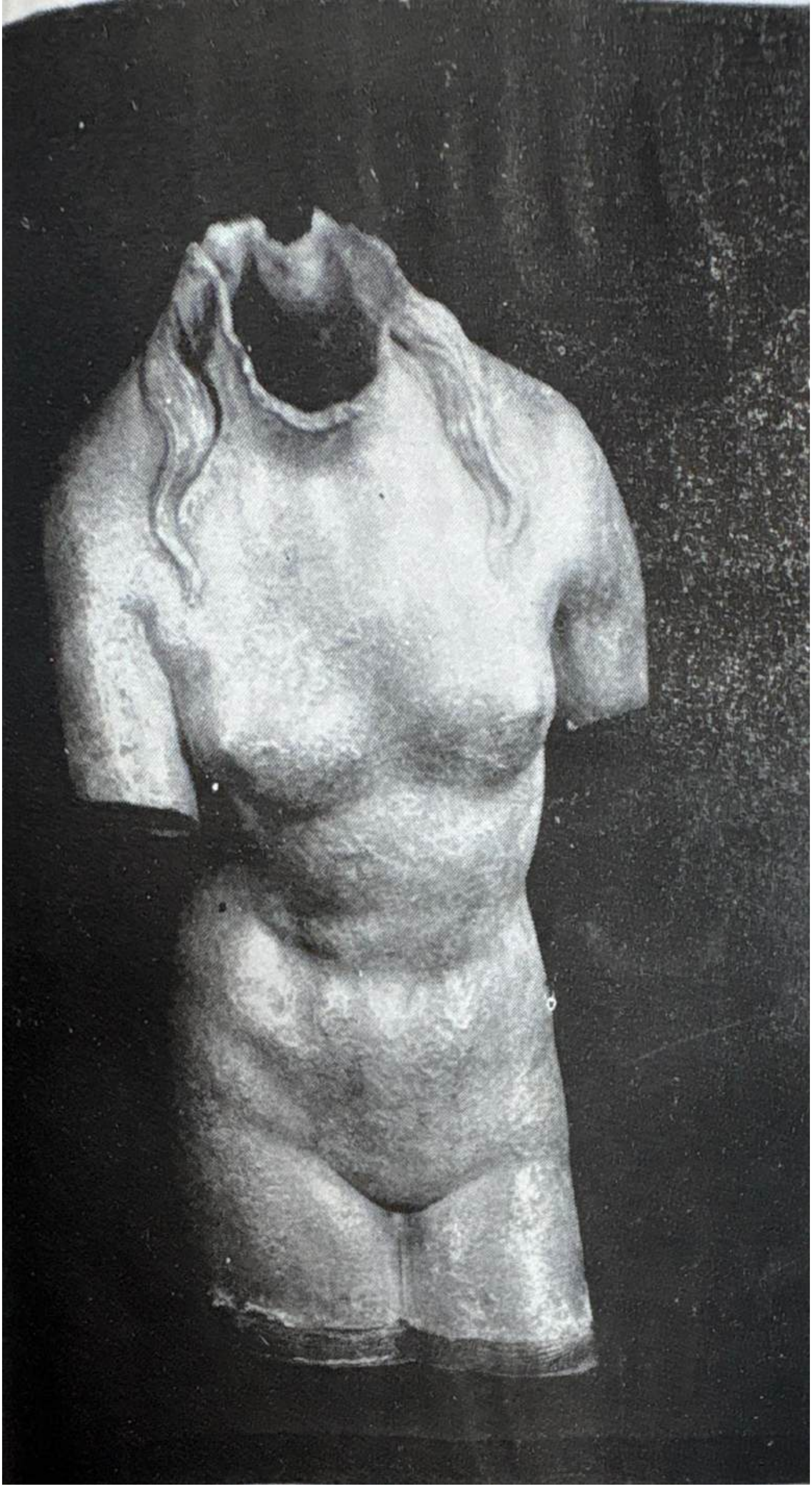
15629 — A statuette of Min, who was God of Fertility for the Ancient Egyptians. He is seen here standing in his boat.

15634 — Another statue of Min standing between two pedestals, on one of them is the goddess Isis while on the other is Osiris.

15636 — A statue that represents Harpocrates with his thumb in his mouth, holding a pot in his left hand.

CASES 1, 2, 3, 4:

A large collection of amphora handles on which are stamped in Greek the name of the



potter and his native land. These pots were imported from Greece or from the Greek islands full of oil or wine (see two amphoras in the corners of the hall, No. 21132, 7257.

ROOM 22

In this hall is a number of columns, capitals and stelae with Greek inscriptions.

In the center is a piece of mosaic from the Ptolemaic period, which shows a hunter carrying his shield and spear, surrounded by mythological animals. It was found in Champollion Street, in Alexandria.

In the three cases facing the entrance are heads of statues in marble or pottery. Also a collection of carved bones and ivories.

On the walls are pieces of mosaic with birds or geometrical designs.

ROOM 22 (A)

In the glass cases in the middle of the hall:

24042 — A silver torso of Aphrodite (Venus), goddess of love and beauty, dating from the II or III century B.C., probably of Alexandrian workmanship (Fig. 47).

24041 — A gilded silver cup decorated with a vintage scene in relief. Some winged Cupids are gathering the grapes, while two others are standing underneath holding a cup in their hands to receive the juice. Then another Cupid takes a cup full of wine and hurries to Dionysos, god of wine (Fig. 48).

Cases 1, 2: (right of the entrance).

A varied collection of gold jewelery, bracelets, necklaces, rings and amulets from different periods.

CASE 3:

Contains a collection of golden leaves found on a mummy at Kom el-Choqafa used to cover different parts of the body: the eyes, lips, tongue, breasts, navel and finger nails.

It also contains two silver plates decorated in relief with a female head as well as five silver bracelets the ends of which are in the shape of a female bust.

CASES 5, 6, 7: (left of the entrance).

A big collection of gold and silver coins dating from the Greek, Roman and Byzantine periods.

CASE 8:

The foundation deposits of the temple of Harpocrates within the enclosure of the Serapeum (Pompey's Pillar), made of different metals; gold, silver, bronze, clay and glass.

Case fixed to the left of entrance:

A complete set of the foundation plaques of the Serapeum, the inscription in hieroglyphic, and Greek, proves that Ptolemy III dedicated the temple and the sacred enclosure to Serapis. They were found during the excavations of the Museum in 1943, in the south-eastern and south-western corners of the great temple.

PASSAGE

After visiting the previous halls, the visitor should return to Hall 17, which leads to a passage overlooking the museum's garden. On both sides of this passage are bases for statues and slabs with Greek and Latin inscriptions.

In the middle of this passage is a round hall in the centre of which is an altar of coarsened limestone, decorated with horns with a painted scene showing the mummified crocodile.

In the western side of this garden are parts of an old wine-press, in wood, found at Theadelfia (Batn Herit).

THE SOUTH GARDEN

In the southern part of the garden we find:

27064 — Part of a marble base, decorated in relief, representing gods and goddesses surrounding Zeus, seen here seated on his throne with an eagle in front of him. Behind him stands his wife, Hera. It was found at Mazarita, in Alexandria.

17856 — A small bath, in marble, in the shape of a chair. Beneath the feet is a place for collecting the bath water.

In this part of the garden we also see a reconstruction of two tombs from the western cemetery, found at Wardian, Alexandria:

21004 — This tomb consists of the burial chamber with a domed roof on which are traces of colour. The chamber contains a Kline or funerary-bed complete with pillows. It dates from the III century B.C.

20986 — The second tomb consists of a burial chamber, the entrance to which is decorated with a big shell. Inside the chamber, three walls contain arched recesses for sarcophagi It dates from the I century B.C.

ROOM G

After the garden, the visitor returns to the passage which leads to Room G. This room contains a collection of antiquities found in a small Roman temple with Ionic columnns discovered at Ras El-Soda, near Sidi-Bishr, in Alexandria. It was dedicated by a certain «Isidoros», and dates from the II century A.D.

25788 — 25789 — At the centre of the right hand section is a foot in marble of «Isidoros». who seems to have fallen from his chariot, for the Greek inscription on the base, which is incised and painted red, tells us that he broke his leg and promised the gods that he would set up a temple for them when his foot was cured. The foot and all other statues inside the temple were dedicated to the gods in gratitude for his recovery.

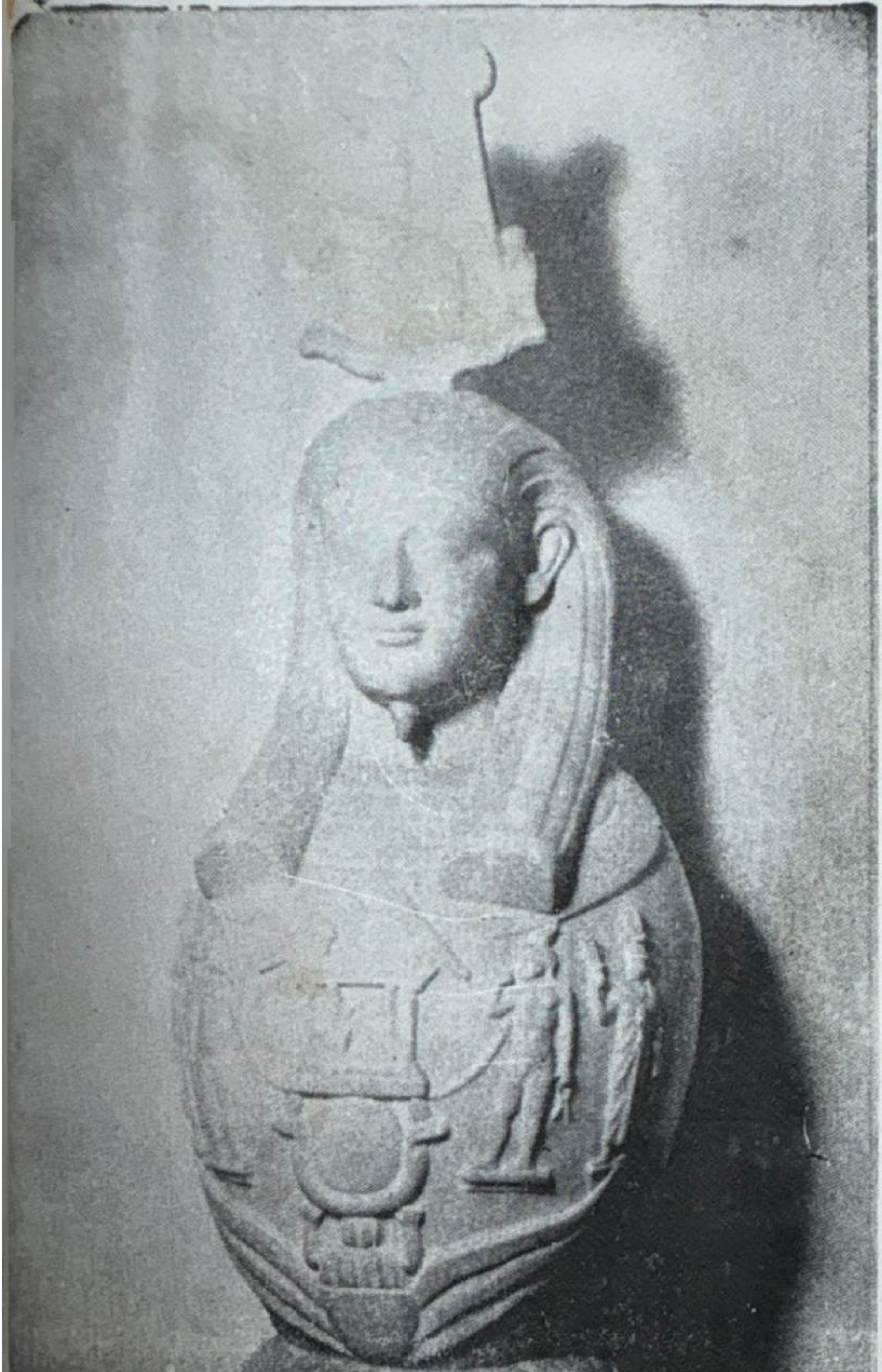
24491 — (on both sides of the right hand section), a gate made of limestone, of a temple found in the city of Madey (in the Fayoum district). Inscribed on this gate is a poem in praise of goddess Isis by a poet called Isidore.

Beside the north wall are two white marble vases in the shape of Osiris Canopus This form of Osiris was worshipped at Canopus (Abukir):

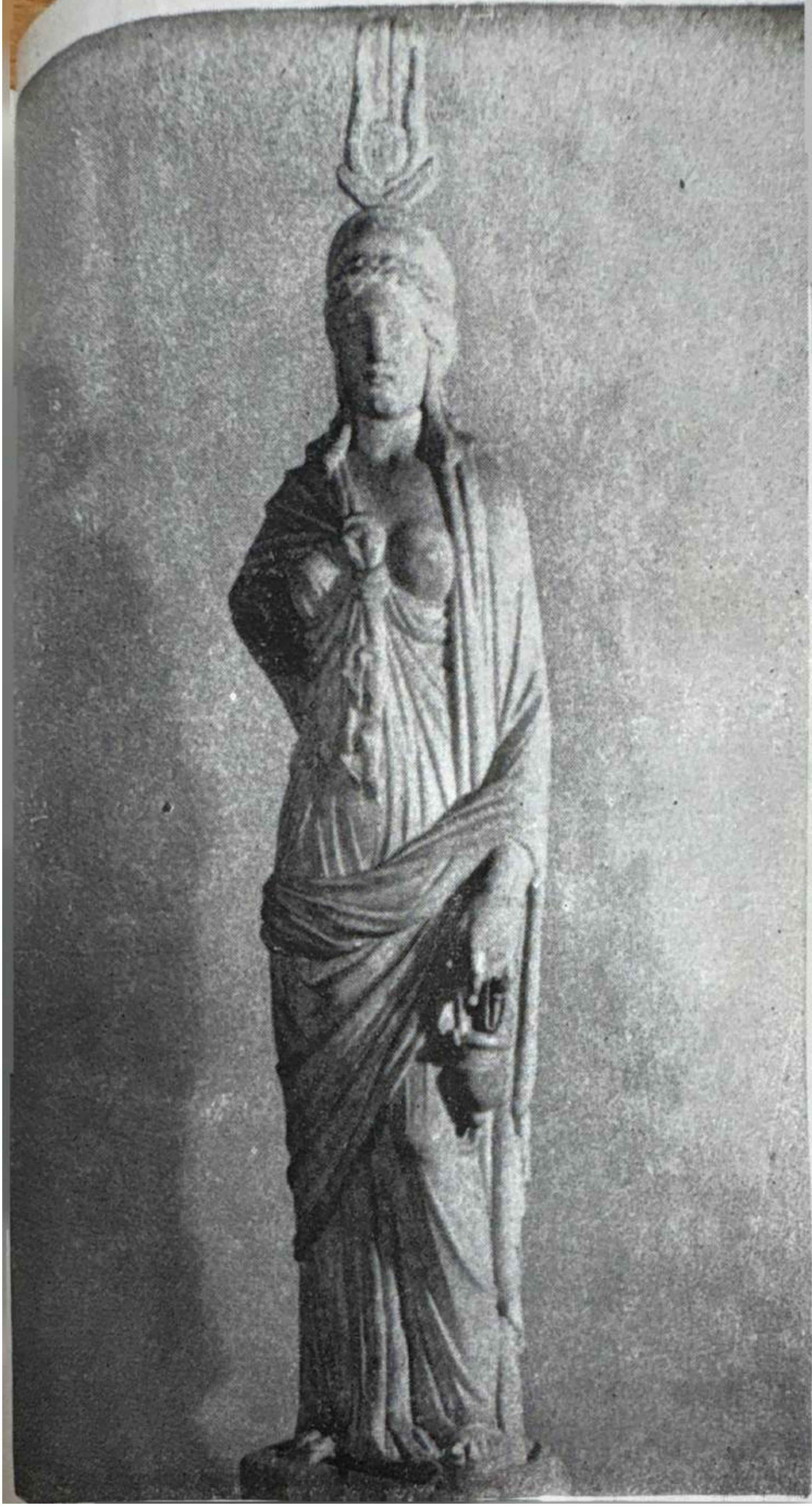
25787 — The one on the left is decorated with a Scarab with outstretched wings supporting a solar-disc with uraei and above it is a pectoral decorated with falcons and apes. On either side is a figure of Harpocrates. Behind the figure of Harpocrates on the right is Isis and behind the one on the left is Nephtys. On the back of the vase is a falcon with outstretched wings. (Fig. 49).

The monuments in the left side of the hall were also found at Ras El-Soda:

25783 — A marvellous statue of the goddess Isis, holding in her left hand a Situla for the



(Fig. 49) Osiris Canopus



sacred water of the Nile. The right hand, which was found separated from the statue, has a serpent coiled around it. On her head is a crown between two horns with the solar-disc surmounted by two feathers. The left foot of the goddess rests on a small crocodile. (Fig. 50) .

25784 — A marble statue of Harpocrates, son of Isis, represented as a nacked child with his thumb in his mouth. There are traces of red colour on the head. (Fig. 51).

25785 — A marble statue of the god Hermanoubis (a combination of Horus and Anubis, two gods of the other world). He holds in his left hand a palm branch. On his right is a dog. On his head is the sacred basket (the Kalathos). (Fig. 52).

25790 — A marble altar, on a sq are pillar, found at the temple of Ras El-Soda.

24043 — On a column against the northern wall is a head, in marble, of the Emperor Augustus (30 B.C. - 14 A.D.)

20885 — Opposite, against the southern wall is another column bearing a huge head in marble, of the Emperor Hadrian (117 - 138 A.D.) found at Athribis, Benha.

ROOM 1

This hall contains a collection of Christian antiquities.

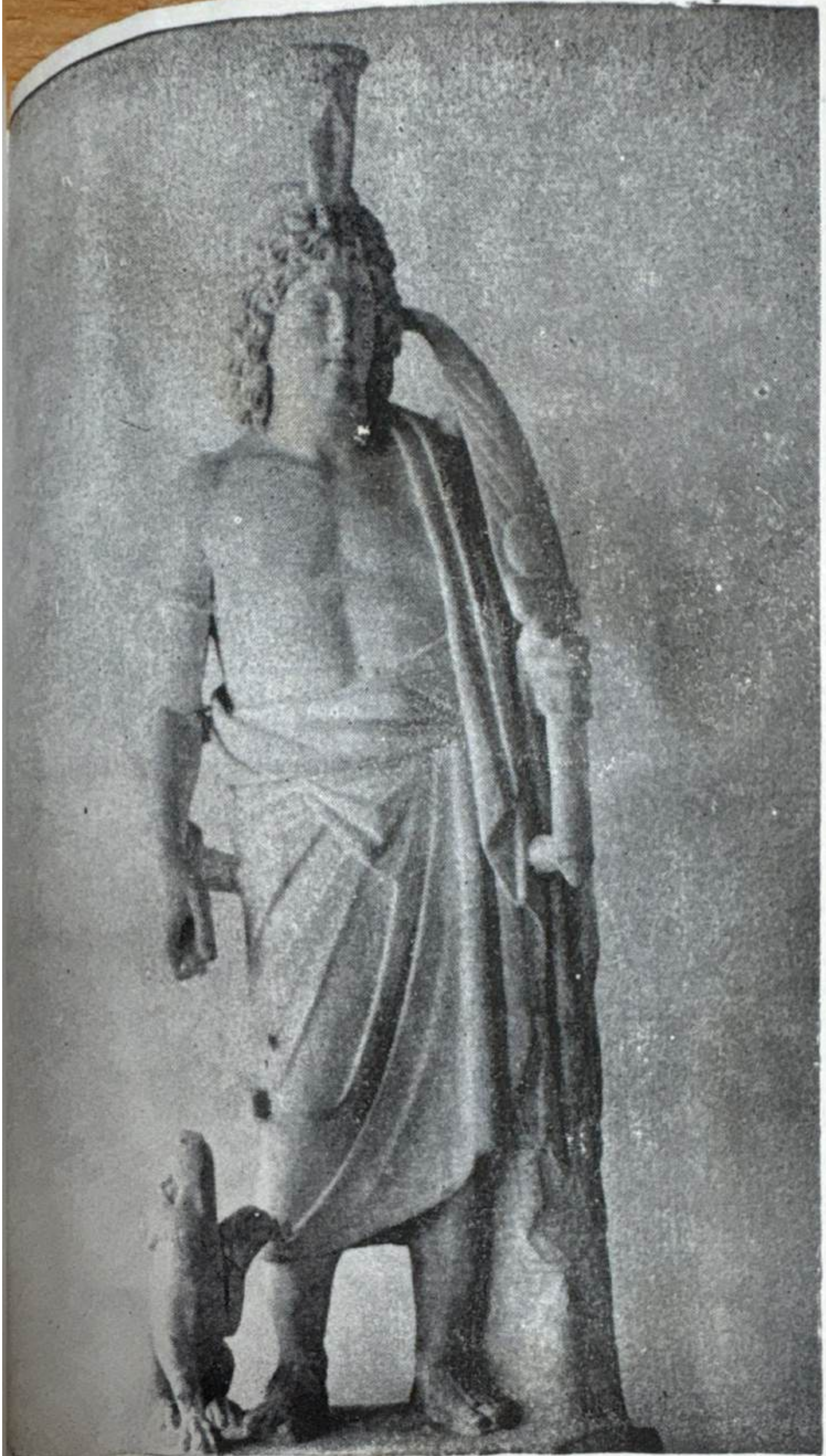
Right hand wall:

A collection of tombstones with Coptic inscriptions and Christian symbols, for instance in some cases the cross takes the shape of the sign of life of the Ancient Egyptians, Ankh (No. 11765, 11852, 11840). Some of the exhibits in the hall were found in the monasteries to the west of Alexandria, while others were found at Ashmounein, Akhmim and Aswan (Upper Egypt).

CASE A:

2nd. shelf:

Contains a collection of terra cotta statuettes in the shape of women (18965, 18968, second shelf) and animals (18970, 18971, 18972, top shelf, also No. 18981, 18982, second shelf). There are also fragments of coloured pottery with Coptic inscriptions (21751, 21752).



(Fig. 52) Hermanoubis

In the same case there is a piece of coloured mosaic (21653) found in the Monastery of St. Menas at Maryut.

CASE B:

Contains a collection of coloured pottery from the Christian period, found at Kom El-Choqafa, Alexandria. They are decorated with human figures, birds, fish, plants or geometric designs

Middle of the Room:

13475 — Facing the entrance is a marble capital of the basket type. Each side is decorated with a papyrus plant. The capital is hollowed perhaps to be used as a baptismal font. A similar capital can be seen at the end of the hall. Believed to be from the Church of St. Mark in Alexandria (Fig. 53).

CASES H & K (A):

These cases contain a collection of carved ivory and bone. Some of them were used as inlay for furniture, boxes or the handles of weapons. The subjets engraved on them are not always Christian, but are often taken from Greek mythology. Some have traces of colour still left on them.

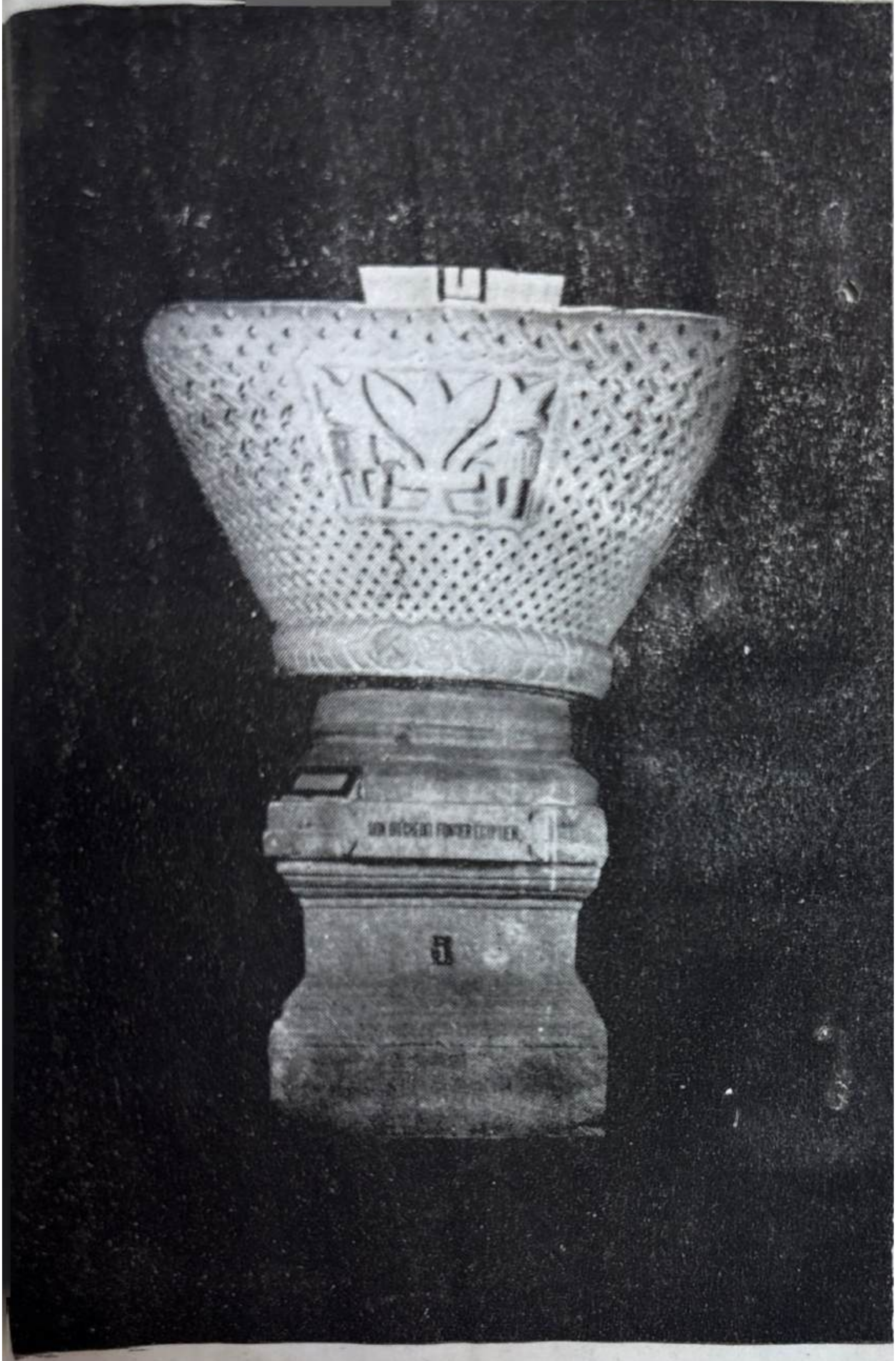
CASE I:

A strange cushion made of wool, of different colours, found in one of the Christian cemeteries at Seikh Abada (Antinoe), Assiout Governorate. The case also contains some weights, heads of spears, and a lumb of bronze coins.

In the centre of the middle part is the lid of an Early Christian sarcophagus made of red porphyry, dating from the IV centu y A.D. On each of the four sides is a festoon in high relief. On the centre of the side facing the entrance and also on the right side is a woman's head. On the back side is a young man and on the left side, we find the head of a bearded old man. It was found in the Labban quarter, Alexanrdia.

CASE B B:

A mummy with a little black cross painted on the neck, and therefore belonging to the

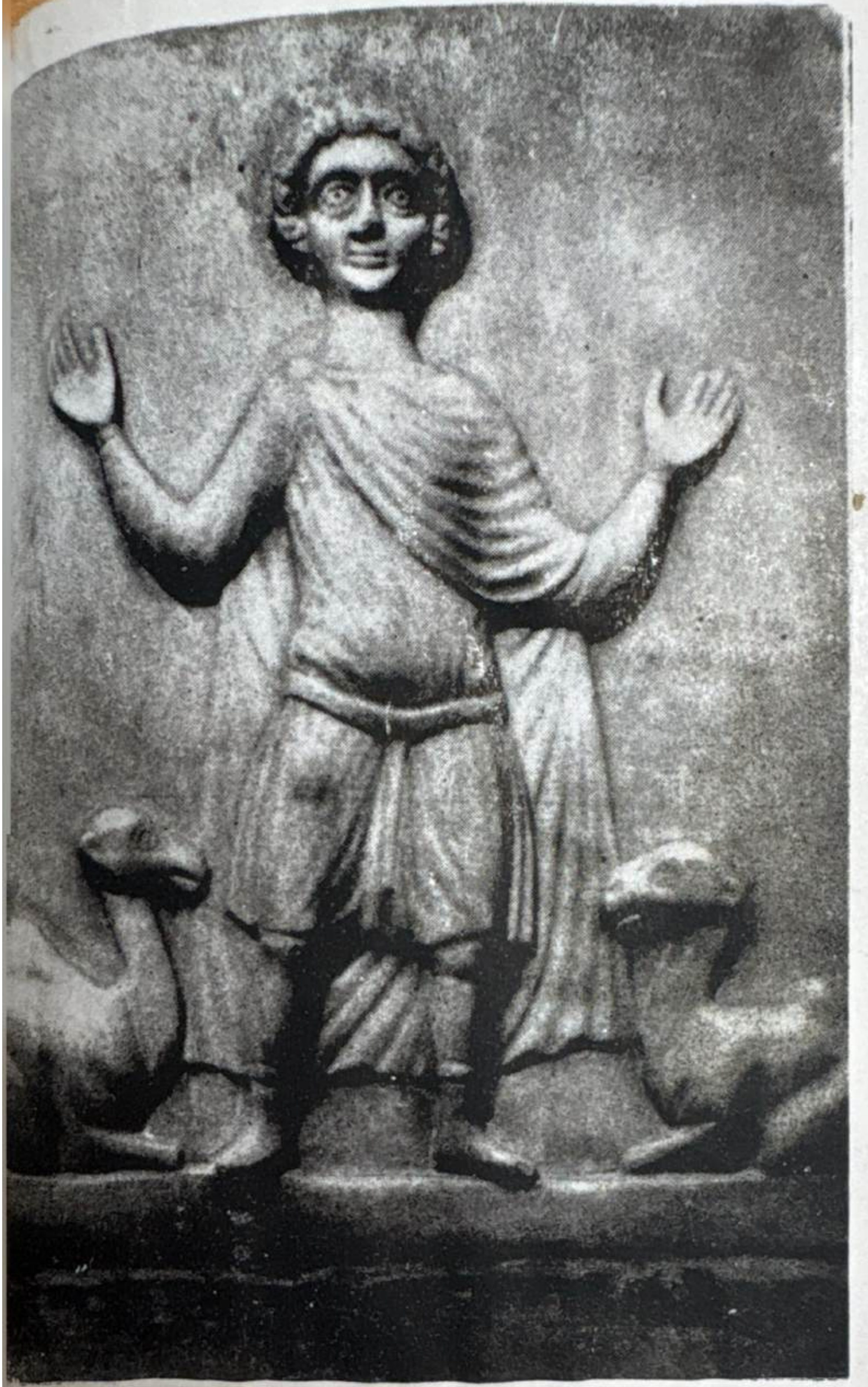


(Fig. 53) Basket Capital

Christian peroid. It seems that although embalming was disapproved of by Christianity there were some exceptions.

The most important exhibits in this hall are the monuments found at the Monastery of St. Menas in Maryut. Saint Menas was one of the Christian martyrs of Egypt who was tortured and eventually killed for his belief during the reign of Diocletian at the end of the III century A.D.

Before his death he had asked his companions to be burried in his native town, thus when he died his body was put on a camel to be carried to Maryut. Suddenly the camel stopped beside a spring of water in the desert and refused to continue the journey. This was taken as a sign and so they prepared a tomb and built a small church on it. St. Menas soon got a great reputation all over the Christian world for his powers of curing the various diseases and thousands of people came to visit his tomb from the whole world. The place became so crowded that at the beginning of the V century, in the time of Bishop Theophilus, it became necessary to build a bigger church which lasted till the



(Fig. 55) St. Menas

The central compartment contains some lamps with Christian signs such as the cross or the dove, others have an inscription.

The lower compartment contains different types of vessels in pottery.

End of East wall:

14140 — 14141 — A collection of limestone slabs decorated in relief with a scene from Greek mythology representing Leda and the Swan. There are traces of colour still left on them.

14145 — A panel of limestone in high relief showing two women sitting in the shade of a big tree and between them is a basket full of fruit.

14147 — 14146 — Two panels decorated in low-relief with geometrical and floral designs, with colour added.

14158 — At the south-east end of the hall is a colossal marble base of a statue with a Greek inscription which states that the canal of Alexandria (Mahmoudieh now) was cleared by the governor of Alexandria during

Saints and different geometrical designs They were found in the monasteries to the west of Alexandria and date from the V century A.D.

ROOM 4

The big jar at the entrance of this hall was found near Wadi El-Natroun, and is decorated with Christian symbols such as the dove, the fish etc. There is also a saint with a halo round his head.

The hall contains a collection of textiles from the Christian period, in different colours and designs. They come from Akhmim (Sohag Governorate) and Sheikh Abada (Assiout Governorate).

Coptic textiles are famous all over the world. They were weaved in wool or flax and decorated with geometrical designs, plants, animals or scenes from Greek mythology which continued to be used even though they had lost their religious significance. (Fig. 57).

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